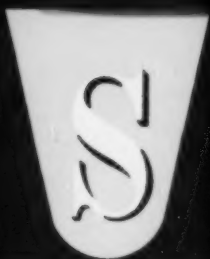


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OFFICIAL PUBLICATION OF THE PHOTOGRAPHIC SOCIETY OF AMERICA

Journal

Volume 25

February, 1959

Number 2



Number 1 of a series Great photographers of the world Philippe Halsman



HOW PHILIPPE HALSMAN USES SUPER ANSCOCHROME FOR EXCITING CREATIVE COLOR

Problem: To photograph the members of the French Company, "Les Ballets de Paris, de Roland Petit," in an exciting and unusual manner. World famous photographer Philippe Halsman chose to re-create the fantasy of a stage on the beach. But Mr. Halsman knew that the success of this picture depended on unusual color.

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C. A. Kinsley, FPSA
Executive Vice-Pres.
Guest Editorialist

The President REPORTS

The Photographic Society of America is second to no other photographic group in the world. We offer so many services that no one individual or club could possibly take advantage of all of them, publish a top-notch magazine unlike any other in the field, and run the best conventions for amateurs anywhere. We also have a voice in establishing photographic standards for both manufacturers and consumers, and assist in setting up uniform operating practices for most of the amateur photographic exhibitions and salons around the world.

These are no small accomplishments, and we are proud of them. But we have not done enough. No organization can assume leadership without moving ahead. The time has come when we must take some long strides.

At the moment, we are in the somewhat precarious position of simply holding our own on membership. We gain and lose members at about the same rate. Frankly, we need a steadily increasing membership if we are to expand any of our activities. There are certain fixed costs for any organization the size of ours and much of the current revenue goes to meet these costs. New dues would yield a greater usable portion for new endeavors.

A substantial increase in membership at this time would bring many tangible benefits. These could include a larger Journal, better Division Bulletins, improved Headquarters facilities, more services at less cost, and in particular, the consideration of many new projects that have been laid aside during the years for lack of funds.

This problem belongs to every one of us. It's time we all recognize that PSA belongs to *all* the members, not to just a select few. The officers don't own the Society, nor do the division or committee chairmen. Sure, they make and administer a great many policies, but in the final analysis, each individual member has an equal vote.

We have a hard working core of about 500 people in PSA who week in and week out put many hours into their jobs. They get some recognition (too little, really) in the form of official listings or an occasional thank-you letter—but mostly, they do their work for the love of photography and the satisfaction of helping others. Whatever their reasons, PSA benefits, and we are grateful.

But what about the other 9,500 members? Is it enough to pay dues, read the Journal, and participate in a few of the many services? I think not. PSA depends on its

committees for direction, but it *lives* in its members. And unless the general membership shows some real interest, it will be difficult for the Society to become more vigorous.

I'm firmly convinced that the total membership collectively holds the key to PSA's future. The best work of 500 people is not enough to make PSA grow. Fred Fix's Camera Clubs Committee members are producing some mighty fine results, but they can't possibly reach a majority of the clubs across the country. "Mac" McClanahan's membership group can only skim the surface. And no matter how hard Directors Evans, Louis, Shimanski, and Wood work with their efficient organization of District and Area Representatives, they can't touch the real potential. The same applies to the other "steadies."

This is where *you* come in. You are a selling force 9,500 strong! You belong to PSA for a variety of reasons, but most probably because you love photography, want to share it with others, or want to learn more about it.

The main purpose of any society is to advance the cause in which the members are interested. Our interest is photography, and how better to sell it than to sell PSA? Double the membership and we have twice as many people sharing the benefits of the association.

Here's how you can help:

1. Contact non-PSA clubs and ask for a spot on the program to discuss the advantages of club and individual PSA memberships.
2. Check local winners in any photographic contest and then follow up if they are not members.
3. Suggest to photographic dealers, commercial and portrait photographers, and hospital and industrial photo department employees that PSA membership will be rewarding, both to their work and to their hobby.
4. Give memberships as gifts for any occasion.
5. Make out a list of five photographic friends and make a special effort to write or call them soon about joining.
6. Display the PSA decal on your car, at home, or at the office. Wear your PSA pin.
7. Make a special event out of your participation in PSA activities; invite your friends in to share your fun when you receive your next portfolio or exhibition slide set.
8. Be *proud* of your membership; you belong to the world's finest photographic organization.

This is the year to take that big step forward. You'll have some good backing in addition to the continuing efforts of the Camera Clubs and Membership Committees. I'd like to mention specifically Ann Kendlehart and her professionally organized National Publicity Committee (with more contacts than I ever knew existed) and John Fish's newly created job of Conventions Publicity Director. These two working together are going to keep the Society's name in front of the public just about every week of the year.

Let's tackle the job with fresh enthusiasm. Have you any idea how much good we could do if every one of us signed up just one new member? Make "add-a-member" your slogan for 1959!

C. A. KINSLEY

The Cover

The cover this month, along with its summer counterpart at right, are the work of Anders Sten, APSA, of Vika, Sweden. Interesting to see the same scene in opposite seasons.

These two pictures are a sample of a Swedish portfolio we'll have for you in a month or so. Our members in Scandinavia are quite talented and many examples of their fine work is seen in the portfolios and salons.

The prints we see are always the finest examples of the printmaker's art, our reproductions are good, but you must see the originals to get the real feel of craftsmanship.

Watch for the portfolio.



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Tennessee Ernie Ford,
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NBC Network

Walter Brennan,
star of Sylvania's
"The Real McCoy's,"
ABC Network



SYLVANIA

PHOTOFLASH CONTEST

Here's all you have to do: Go to your local Ford dealer's showroom and actually take a picture of yourself (or have someone snap it for you) or anyone in your family in a '59 Ford. Have the Ford dealer or one of his salesmen sign your entry blank. Then send us a print of the picture along with our official entry blank and the triangular trademark from any package of Sylvania Flashbulbs. The pictures with the best story-telling value and originality will take the prizes. So, start your imagination working today on your prize-winning shot.

OFFICIAL ENTRY BLANK

Please fill out completely

Name: _____
Address: _____
Name of Ford dealership where you took photo: _____
Ford dealer's or salesman's signature: _____
Name of Sylvania Flashbulb dealer who sold you your Blue Dots: _____

Don't forget to put in your print and this triangular trademark from a package of Sylvania Flashbulbs.
Mail entry to: Sylvania Photoflash Contest,
Post Office Box 1686, New York 46, N. Y.

OFFICIAL CONTEST RULES

1. This contest is open to anyone 18 years of age or over residing in the United States or Hawaii. Employees of Sylvania Electric Products Inc., Ford Motor Company, Ford Dealers, Sylvania Photo Lamp Dealers, their advertising agencies, subsidiary companies, and the immediate members of their families are not eligible to enter.
2. Photographers who derive their maximum yearly income from commercial photography are also not eligible to enter this contest.
3. Pictures must be in black and white, no smaller than 2 1/4" x 2 1/4" and no larger than 8" x 7". Neither framed pictures nor color slides are acceptable. Prints that have been previously published commercially will not be acceptable. All pictures submitted must be taken with flashbulbs.
4. Photographs should be sent to: Sylvania Photoflash Contest, Post Office Box 1686, New York 46, New York.
5. All entries must be photographed no later than March 15, 1959, postmarked on or before March 31, 1959, and received by April 10, 1959.
6. Additional entry blanks will be available at your Sylvania Photo Lamp Dealer. The entry blank accompanying the picture must be signed by a Ford Dealer or one of his salesmen.
7. Entries will be judged by The Bruce Richards Corporation on the basis of:
 - a. Story telling value of the picture.
 - b. Originality of photograph in expressing (or illustrating) the theme, "Picture Yourself In A 1959 Ford."

Decision of the judges will be final. Duplicate prizes will be awarded in case of ties.

8. You may enter as often as you wish, but each picture must be accompanied by (1) the trademark from the outer wrapper of a sleeve of Sylvania Blue Dot Flashbulbs, and (2) official entry blank, or typewritten or printed copy thereof, attached to the back of the photograph.
9. Pictures should illustrate the theme, "Picture Yourself In A 1959 Ford." All entries must be the original work of the contestant except that he may receive aid from his Ford Dealer. Entries will be disqualified for any outside professional or compensated help.
10. All entries become the property of Sylvania and Ford and will not be returned to the contestant. The contestant consents to the use of his entry of reproduction, in whole or in part, thereof and of his name by Sylvania, Ford, and their advertising agencies for advertising and publicity purposes and agrees to sign and to cause others shown in the picture to sign a consent to such use in such form as Sylvania and/or Ford may reasonably require.
11. In selecting hotels and carriers of the highest reputation, Sylvania has made every reasonable effort to provide for the safety and comfort of the first-prize winner and his family. Each contestant agrees that if he is a first-prize winner, he will release Sylvania and their agents and employees, from liability for personal injury or property damage suffered during the prize vacation.
12. The contest is subject to all federal, state and local regulations. Winners will be notified by mail within approximately one month after final closing date.

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EASTERN ZONE

Plan To Attend The Detroit Regional

The big spring event in the EZ is the Detroit PSA Regional Convention to be held at the newly remodeled Henrose Hotel, Detroit, Mich., on May 22, 23 and 24, 1959.

Registration is open to everyone, whether a member of PSA or not. The three day program will include at least two field trips, visiting Greenfield Village and Cranbrook Institute with wonderful picture possibilities. Experts from the well-known Detroit Photo Guild will be on hand to help you make better pictures.

There will be a special Color Slide Contest and a choice of programs throughout each day—such as Mrs. Esther Cooke, APSA of Albany, N. Y. showing movies of interest to everyone and Mrs. Lorena Medbury, APSA of Arminston, Ill. with a slide show of her African adventures. Ludolph Burkhardt, Yonkers, N. Y. will give his lecture demonstration "Creative Approach to Glass Photography", a big hit at the Philly convention. Kodak's Les Buckland, will use both color slides and prints to illustrate "The Color Negative System". Lewis F. Miller, APSA, stereo specialist from Chicago promises exciting contrasts in "3-D vs. 2-D in Close-up Color Photography."

After Saturday evening's banquet Bob and Edna Goldman, husband and wife team from Glen Head, N. Y. will show their spectacular "Holiday in Japan", a tape recorded slide lecture with special music and sound effects. A really exciting show. For more information and registration blanks write immediately to: Lucile D. Born, 468 Kitchener, Detroit 15, Mich. —Walter Jarvis reporting.

Delaware Valley Council

The recently organized Delaware Valley Council of Camera Clubs, comprised of groups in and around Philadelphia, Pa., have elected their first officers. They are: Ray O'Day, Pres., Lionel E. Herrmann, V.P. and Maurice Spiegelman, Sec'y-Treas., all PSAers. —Maurice H. Louis FPSA reporting.

Nutmeggers Get Around

A camera club with that go-go-go spirit is the Nutmegger CC of Hartford, Conn., whose members work in monochrome, color and movies but confine their efforts mainly to subject matter related to travel. This club has grown to over 150 members in two years and claims to be the first club to sponsor a picture taking charter flight to Europe (July 24-August 16, 1958) which was so successful that plans are progressing for a repeat this year. South America, Alaska and Hawaii are being considered for future "big trips."

But field trips to resort areas closer by are the order of the day throughout the year as well as instruction courses by well known photographic experts. PSAer James Godfrey, 135 Brunswick Ave., West Hartford, Conn. is Chairman of the 1959 Flight Committee. Other active PSAers in the club are Harold L. Pratt (Club Pres.) and Wilbur Dowd.

Editor: O. S. Larsen

70 Strawberry Hill Ave., Stamford, Conn.

Muskegon (Mich.) Color CC

Last year the Muskegon Chamber of Commerce asked the MCCC to assist in setting up a set of slides depicting the seasons and certain categories. Having asked for 50 slides they settled for 100 from those submitted. At the Xmas meeting each contributing member received \$1.00 per slide.—From "The Exposure Sheet" of the MCCC.

Lake Worth (Fla.) CC

The Lake Worth CC, S. M. Greve, Pres., organized during the past year with a present membership of 102, recently joined PSA. The club is active in monochrome and color and its membership includes winter visitors to Florida. They have cook-outs and field trips each month. 36 reservations have been made for a plane trip to Jamaica, B.W.I. on March 9, 1959—flights to Nassau and Havana are past history. A plane trip to Mexico is planned for the spring of 1960. Visiting PSA members are invited to join any of the field trips if space is available.—Nelson L. Murphy reporting.

Lebanon Valley CC

The Lebanon, Pa. club recently celebrated their 20th Anniversary with an open house featuring their permanent print collection as well as current prints and color slide showings. The club has 34 members at present and has recently joined PSA.

The Lensmen of Baltimore CC

The most active club in Baltimore, Md., The Lensmen have booked "Tops in Photography for March 4, 6, 7 and 8 at 7:30 P.M. (2:00 P.M. on Sun.) at the auditorium of Baltimore Memorial Stadium. The show is open to the public with a special invitation to PSAers in the Maryland-Washington, D. C. Area. The club joined PSA in September last year.—George W. Elder reporting.

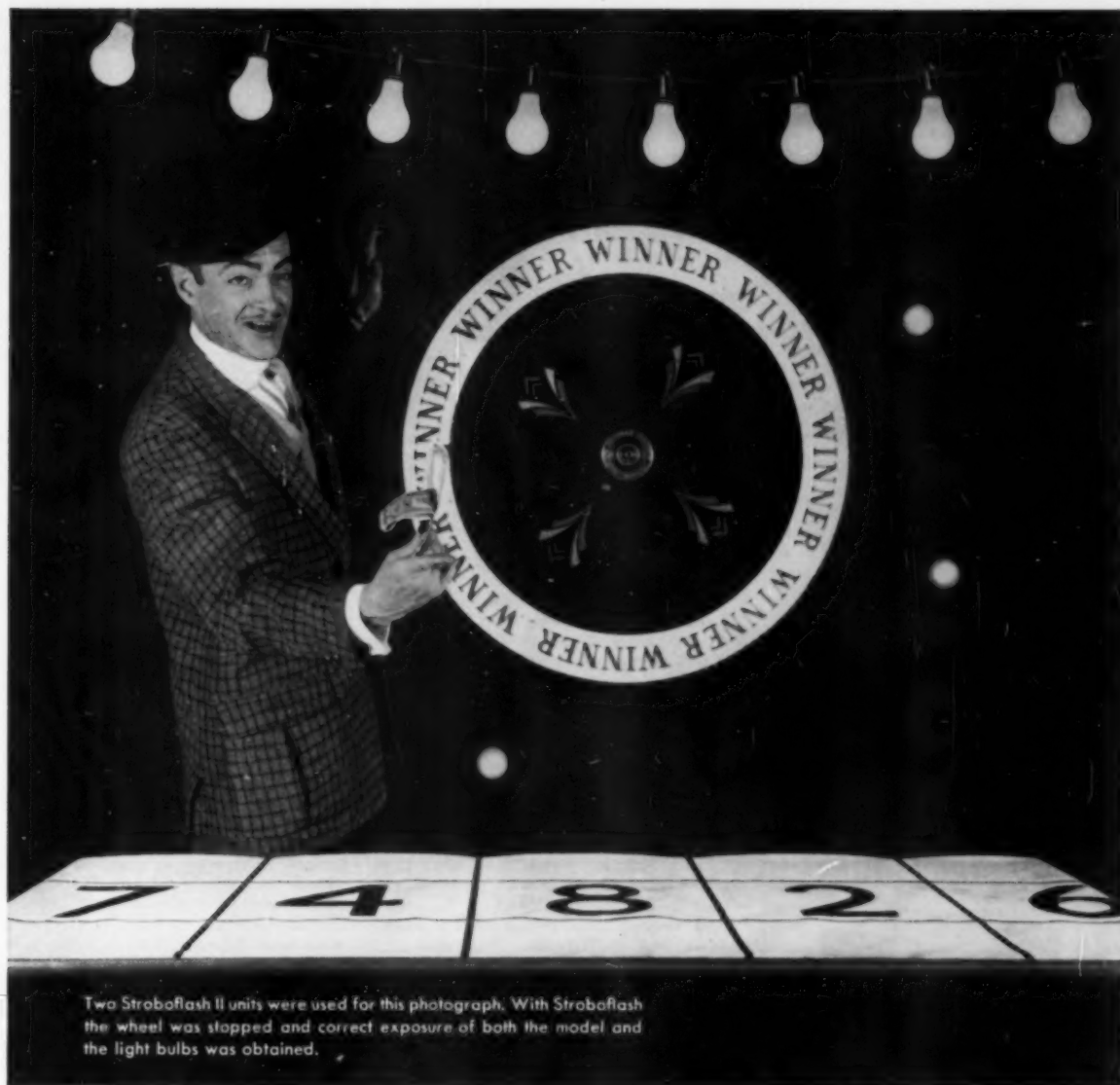
The Portage (Akron, Ohio) CC

The Portage CC is a charter member club of PSA with 22 active members. Three of this year's officers and the Prog. Dir. are PSAers with the V.P. planning to join soon. They are: Michael Jukich, Pres., J. Edward Schafer, Treas., Grace Kyle, Sec'y. and Warren R. Senff, Prog. Chmn. After the business meeting on Dec. 12th PSAer Leon H. Sabin entertained the club with his educational color slide show. The club meets every Friday at the Central YMCA.

PSAers in Brief

Nelson L. Murphy, Washington, Pa., was elected President of the Tri-State CCC in December. The Council comprises clubs in S.W. Penna., Ohio and W. Va.

Miss Edna V. Tucker, Seward Fisher, Fr. Leo Linder, Pat Romanelli and Floyd Smith are active PSAers in the Utica (N. Y.) CC. Alfred "Jolson" Schwartz and Anita (Mrs. Morton) Strauss were the life of the party at the Inwood CC Xmas party in N. Y. singing their own lyrics—Al also did Sonny Boy.



Two Strobafash II units were used for this photograph. With Strobafash the wheel was stopped and correct exposure of both the model and the light bulbs was obtained.



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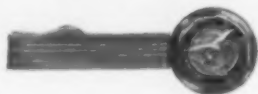
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CENTRAL ZONE

Colonel Joe E. Kennedy, FPSA, of Tulsa, Oklahoma, is new Chairman of PSA's Color Division. His many services to PSA through the years have made him a familiar figure to his fellow members across the nation. He has contributed generously of his time and effort as an exhibitor, critic, lecturer and judge. He was born in Tulsa, Oklahoma and, according to his modest biographical data, has lived there ever since. Congratulations to you, Col. Joe, on your newest job as Chairman of the Color Division of PSA. We are confident that you will be the best and most active Chairman the CD has ever had. • At this time (December 1958) we note that Manitowoc Camera Roundtable is tied, with 35 points, in 18th place with six other clubs in the PSA monthly club competition. • Horse sense . . . is what keeps horses from betting on what people will do! Thanks to "Reel Facts," in the bulletin of the Movie Makers Club of Duncan, Oklahoma. According to this same bulletin, three of the worst sins a movie-maker can commit are: unedited film with poor shots mixed with the good shots; showing the snapshot type of movies with the children doing "cute" things for the camera; and last but not least, showing a film that is of such poor quality that you embarrass both yourself and your audience by trying to explain why the shots didn't "turn out." The bulletin is edited by Lucille Kiester and published by the Movie Makers of Duncan, Oklahoma. • The Austin CC of Austin, Minnesota, publishes a very attractive bulletin. Its title is "Views and News." It is nicely laid out, clearly printed by the mimeograph process. The very busy and loyal contact man is Harold Carlstrom, also known as "Inky Pete," as he is also the Mimeo man for the club's bulletin. Congratulations are in order for one of Austin CC's new members. Micheline Webb of Owatonna had a full page of her very skilled work in the pictorial section of the St. Paul Sunday Paper several weeks ago. • The N4C News Bulletin, edited by W. Dale Smith is published monthly at 3425 E. 9th Street, Wichita, Kansas. If your N4C club would like some type of competition or any other inter-club activity for motion picture photographers, drop a line to Alvin Unruh at 842 N. Terrace Drive, Wichita 6, Kansas. Club program chairmen wanting motion picture program aids should write Virginia Jones, APSA, at 5312 Ingersoll, Apt. #6, Des Moines, Iowa. She will accept both your requests and suggestions. Alvin Unruh, in announcing the resignation of Harold Sovich of Austin, Minnesota, as Chairman of the Slide Analysis Service, advises that Harold will be succeeded by Edith Royky, APSA, of Sioux City, Iowa. "Harold has done his job well and all N4C will miss him. Thanks Harold." New recommendations for judging N4C's monthly contests are being standardized by President Paul Mountain and Alvin Unruh, V-P in charge of monthly contests. The 45 maximum point score is being adopted by N4C for all contests in the interest of uniformity.

Editor: Dr. Wm. W. Tribby
1265 Union Ave., Memphis 4, Tenn.

The maximum possible 45 points per entry would result from all three judges scoring the maximum of 5 points each in Technique, Composition and Interest. Minimum points possible for an entry would be nine. It is felt that more detailed judging is necessary as a means of giving maximum assistance to all contestants—so each picture is judged three times: once for technique, once for composition and once for interest. N4C convention city for 1959 is Owatonna, Minn., the "city of Parks and Friendliness," located at intersection of U. S. Highways 14, 65 and 218, about sixty-five miles south of the Twin Cities of St. Paul and Minneapolis and forty-five miles west of Rochester, "the world's most famous health center." Owatonna CC has appointed their President, Mr. Dalmir Christenson as General Chairman for the 1959 N4C Convention. Miss Anna E. Hondek is Program Chairman and she says she expects to begin negotiations soon! • Immanual CC of 1500 West Elmdale Ave., Chicago 26, Ill., recently sponsored a program by Mrs. Betty Hulett, APSA, a member of Fort Dearborn-Chicago CC. Mrs. Hulett is the CACCA Chairman of "Chicagoland in Pictures," a permanent print collection of pictures submitted to CACCA in cooperation with the Chicago Historical Society, for their archives and display. She presented a group of 50 mounted prints and various books of 8 x 10 prints from the more than six thousand given to the Chicago Historical Society over the past eleven years, with remarks and explanation of this important service to Chicagoland and historical documentation. The "Chicagoland in Pictures" service encourages people to record Chicago today, especially the schools, churches, highways, bridges, etc. • The models, for Okmulgee (Oklahoma) Camera Club's October 23rd model night, were invited to return and see the slides and pics made during the evening. • According to "Stereo Flash," Bulletin of Chicago Stereo CC, "The proper use of color in producing a harmonious and effective transparency quite often eludes us (and how it does!). For the December meeting CSCC was pleased to have Arthur W. Papke, APSA, share with them some of the secrets of color usage which he has discovered through years of research and observation. In a survey based on many thousands of tests by color scientists the color preferences of most people were found to be, first, blue—then red, green, violet, orange and yellow. Knowing these facts, we can determine the colors for subject material which will appeal to most people.

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Longwood Gardens, etc.
May 22, 23 & 24—Grafton, Vermont. Weekend.
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Rockies.
For information and itineraries, write Camerascapes, Inc., 22 Leamington Road, Brighton 35, Mass.

SOUTH OF THE BORDER

Argentina

After meeting for 8 years at the home of Antonio Carrillo, Peña Fotográfica Rosarina, PSA, has moved to new quarters, at San Luis 1635, Rosario, Argentina, where an ambitious program of reorganization will be carried out under the able leadership of President **Enrique Maskivker**, PSA, and other members of the Board of Directors. This most active CC, will hold its 8th B. & W. and first color slide Intl. Exhibits, meeting PSA requirements, with closing date on July 15th. Write to above address for forms. PSAer **Pedro Otero's** print collection, at present travelling thru USA on a 2 yrs. tour of many CC's, under PSA sponsorship, was copied in slides by **Ray Miess**, FPSA, Head of Intl. Affairs Committee, and with a tape recorded commentary, sent it on a tour of South African Clubs.

Mexico

Alex Klein, famous Argentinian Photographer from Buenos Aires, noted for his abstractions, and founder of "Carpeta de los Diez," an organization dedicated to the highest forms of photographic expression, has established his residence in Mexico City. Under Argentinian Embassy sponsorship and exhibited at CFM club quarters, 50 of his most noted prints have been admired since last Dec. 11th. Mrs. **Isabel E. Walmsley**, PSA, of New Zealand, member of Christchurch CC, and well known print maker, last December visited CFM and was entertained by several of its members, and ye Editor.

Argentina

La Peña Fotográfica Rosarina, después de celebrar sus reuniones por 8 años en la casa de Antonio Carrillo, ha establecido su nueva sede social en San Luis 1635, Rosario, Argentina, en donde se llevará a cabo un extenso programa de reorganización, bajo la hábil dirección de su Presidente, Dr. Enrique Maskivker, PSA, y otros Directivos. Celebrarán su 8° Salón Intl. de B. y N. y 1° de transparencias, de acuerdo con las reglas de la PSA, cerrando el 15 de julio. Para formas escriba a la Peña. La colección de B. y N. de Pedro Otero, que recorre los EE. UU., por muchos Foto Clubes, bajo los auspicios de la PSA, ha sido copiada en diapositivos por Ray Miess, FPSA, Presidente del Comité de Asuntos Interns., y con un comentario grabado recorrerá varios clubes Sud-Africanos.

Mexico

Alex Klein, famoso fotógrafo Argentino de Buenos Aires, miembro fundador de la "Carpeta de los Diez," que constituye la más alta expresión en el campo de la Fotografía, ha establecido su residencia en la Cd. de Mexico. Una colección de 50 de sus más connotadas obras, muchas abstractas que son su especialidad, se exhiben desde Dic. 11, en los Salones del CFM, con el patrocinio de la Embajada Argentina. La Sra. Isabel E. Walmsley, PSA, de Nueva Zelandia, socia del Foto Club de Christchurch y conocida pictorialista, visitó el Club Fotográfico de México el pasado Dic., siendo atendida por varios socios y este Editor.

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WESTERN ZONE

PSA Town Meeting

Dr. Henry A. Viera, General Chairman of the Oakland California PSA Town Meeting, informs us that the place and date have been changed. It is now to be held at the Leamington Hotel in Oakland April 4 and 5, so mark the date on your calendar.

If we know our Oakland friends, they will go all out to make this affair one of the best.

Utah Activities

Utah is now coming to the front in their challenge for supremacy. They now boast two International Exhibitions of Photography. The First Utah was sponsored by the Council of Camera Clubs and featured Stereo, Color, Nature and Movies. Harold Lloyd visited them with his excellent Stereo program. Mattie C. Sanford, APSA, reports that all Utah profited by Harold's influence in photography.

Then the First Utah International brought Helen Manzer to Salt Lake and her program was a real treat, so educational and inspiring. Salt Lake is now trying to arrange a caravan to attend her classes in California June 1 to 12, June 22 to July 3, and July 6 to 17 at Pacific Grove.

The 14th Salt Lake International was sponsored by the Salt Lake Photocrome

Editor: A. H. Hilton, APSA
Route 3, Box 787, Porterville, Calif.

Club with C. E. Barrett, M.D., as chairman.

Billings, Montana

We like to hear of the activities of Area Representatives. This time it is Robert Hamilton of Billings, Montana, who is on the job and who's wife is doing a magnificent job editing the bulletin for the Billings Club. Roy Strong, a PSAer, is their capable president who makes good use of the No. 6 ND study group circuit for the Rocky Mountain district, which is a good way to show non-PSA members the benefits that PSA has to offer.

Lyle Downes, the DR of Montana, is now busy getting prints lined up for the 1959 TOPS SHOW, and reports that he is being a little more selective this time and expects the TOPS to be exceptionally good this year.

A Delightful Honor

Emil Muench, APSA, of Santa Barbara, California, was recently presented an honorary Membership as an award in the Amsterdam, Holland, Salon of Color Photography.

Down at San Diego

Senor Humberto Tessada of Tia Juana, B.C., was recently made an AR for Lower

California as announced by Walter E. Harvey APSA, the DR of that Area. Sr. Tessada, a prominent business man of Lower California, is active in camera club work in both color and B&W divisions.

There is a new club at San Diego called The Darkroomers, devoted entirely to the pictorial division. Not only a club member, but all its members are individual members of PSA.—Ruth Pedler reporting.

Along The Oregon Trail

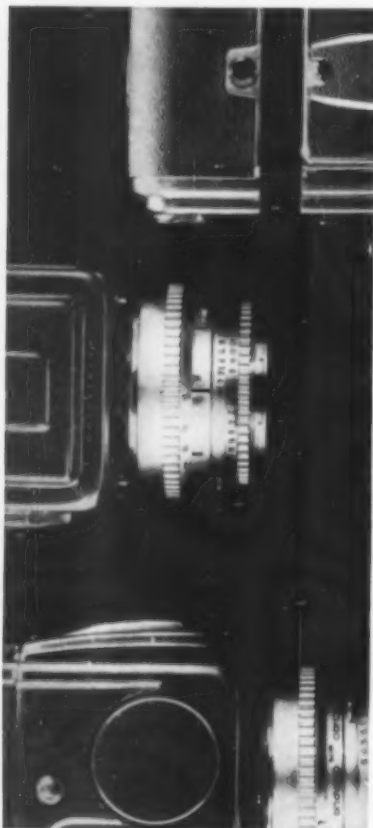
Dates for the 1959 Northwest Conference of PSA has been set for June 6-7. Portland will be the host with meetings and banquet to be held in the Benson Hotel.

Tentative plans promise a full schedule of lectures, clinics and demonstrations in black and white, color, stereo and movies, with field trips for early arrivals and on the final afternoon. There will also be a showing of the Oregon Trail color international in Portland June 5.

Charles E. Getzenderer is chairman, with Dr. Merle W. Moore, Ernest Carr and Gwladys Bowen as other members of the executive committee.

Events of Utah

H. E. and Mrs. Bassford of Salt Lake City recently won the PSA award for a photo essay in the international contest sponsored by the Salt Lake Photocrome Club and the Extension Division and De-



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partment of Journalism of the University of Utah.

Top University of Utah journalism department award went to **Jack Novak**, San Bernardino, California. **Dr. C. Elmer Barrett** was chairman of the exhibition.

Photo Jamboree

Over 200 were in attendance at a recent Intercouncil Competition and Jamboree of the Northern California Council and the Central Coast Counties Camera Club Council. The highlights of the day were: Creative Photography by **Estelle Marker**, a lecture by **John Barnes, APSA**, who was also competition judge. Field trips were taken to the Jack London ranch and wineries. **Val Benz** was general chairman of the affair.—**Ellis Rhode** reporting.

News From The Northwest

Yakima CC has membership cards, club-made, which they call "Marilyn Cards." Something about them must be rather intriguing, or why do their members fall over themselves to pay their dues? (There's an idea for some of you.)

Members of Spokane Valley CC are getting together a "Valley Slide Show" that sounds as though it would be informative as well as interesting on completion. Recently their members had the opportunity of viewing a set of instructive slides on making photographic greeting cards.

Boeing Employees CC was lucky enough

to have the chance to observe the application of photographic processes to lithography, and to see the use of color separation negatives in color printing by the Craftsman Press in November. They were also permitted the use of their cameras on the "open house" tour.

Seattle Downtown YMCA CC is viewing an international set of prints from Denmark, while Bremerton CC members were entertained in November with a set of flower slides taken by **Dr. and Mrs. C. W. Biedel**. f/67 CC followed a precedent set by its president last year of having a "Pattern and Design" slide contest, to interest more members in that type of picture; and participation by 14 members with a large number of slides supplied an entire evening's program.

Seattle Photographic Society was greatly saddened at the death of PSA member **Dr. Paul D. Mossman** on November 15 in Albuquerque, New Mexico, while on a vacation trip around the United States with his wife. He had been an ardent club-worker for many years, helping the beginners as well as the more advanced members. He will be missed by many.—**Winnie Van Sickle** reporting.

INTERNATIONAL

Holland No. 2

For the first time in several years, PSA International Exchange Exhibits is able

to offer a set of prints from Holland, in fact, a set for each Zone. Of the set #2-A, Mr. W. Van Linge of Holland writes: "... in 1951 a world-league of national Amateur-Photographers Societies was founded, now with more than 30 country-members. A convention is held every two years, and at the same time an international salon is organized, in which each country may participate with 18 prints. The set of 18 prints (#2-A) is the original Dutch entry at the 1956 Salon, chosen from about 200 of the best prints. ..." The other two prints sets are also very interesting, many of the prints are by the same makers, and together the three sets give an interesting cross section of print making in Holland, and the folkways of the Dutch peoples.

In all three sets are many prints showing scenes not only in Holland, but in some of the other European countries, and many depict the people going about their daily occupations both in the cities and in the farming regions. There are many interesting portraits, again many of them showing the "sitter" in his own surroundings. Included are several studies of children playing, in church, and doing many of the busy things children are usually doing whether here or in another country.

See *Holland*, page 47



"I prefer to use the Hasselblad 500C," says Peter Gowland, "because it does the work of 15 cameras with great ease of operation and speed and produces pictures of the highest quality."

Peter Gowland

The new Hasselblad 500C is 15 cameras in one, with interchangeable film backs, lenses and viewers. This famous single-lens reflex features Synchro-Compur shutter with automatic diaphragm and coupled EVS system. With Zeiss Planar F:2.8 lens, from \$489.50. Only \$22.03 per month on special "Pennies-A-Day" Plan. Write for literature and the name of nearest dealer. **PAILLARD Incorporated**, 100 Sixth Avenue, New York 13, N. Y.

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PSA Recorded Lecture PROGRAM

The Recorded Lecture Program offers the following programs for your club. Each program consists of a set of 2x2 slides and a tape-recorded commentary, average length, 50 min.

Just Released

28. Color Portrait Photography, by Robert G. Speck. In this lecture the monochrome portrait worker will find almost as much of interest as the color worker. You are shown, in logical sequences, Bob's use of equipment, exposure, background, posing, draping, lighting, color make-up, and imagination in making 35mm portraits. Many pretty models were used in making the 73 color slides in this 55 minute lecture.

25. Children as Subjects, by Dr. John W. Super, FPSA. This lecture will be of equal interest to the monochrome or color worker. There are many ideas given on the posing and placing of children in a picture. There is a section on the lighting of young subjects as well as many outstanding illustrations by Dr. Super. 64 slides in monochrome and color with a 45 minute commentary.

19. Table Top Tricks, by LaVerne Bovee, FPSA. This noted photographer gives many of his tricks of creating realism by giving his photographic technical data and prop making techniques in this lecture. His "Trip into Space" sequence will bring a chuckle from all. 60 monochrome and color slides are accompanied by a clever 55 minute talk.

11. Prints I'd Never Send to a Salon, by George R. Hoxie, FPSA. A vivid display of prints which did go—and did very well—to the salons. Don't let this title fool you! There's a terrific wealth of information in this lecture for present and future salon exhibitors. 40 slides, 59 minutes.

For a complete list with full description of all RLP Lectures see the latest RLP Catalog.

Orders for Lectures should be mailed at least 45 days before the date of showing.

A service charge is made for each lecture. For clubs which are members of PSA, the service charge is \$5, plus a deposit of \$20 which is returned upon request. Your first order should be accompanied with a \$25 check, to cover deposit and service charge.

Clubs which have not used a lecture and want to order, or want information, or a catalog should write to:

Mrs. Irma Bolt
Director of Distribution
Woodhull, Ill.

Recorded Lectures

Editor: Charles L. Martin,
Route 3, Box 432
Excelsior, Minn.

The problem of presenting a wide variety of programs, all of high caliber and interest, has been the nemesis of Program Chairmen since the first camera club was formed. To keep everyone happy and satisfied calls for the wisdom of a Solomon, the versatility of a magician, and the sense of humor of a cartoonist. The club that numbers such a person as a member is indeed fortunate. But, even the most perfect of these do need help in keeping programming standards high.

Your PSA, through its many, many services for member-clubs, can be of invaluable assistance in keeping the program presentations of your club at the high level its members are entitled to through PSA affiliation. It is a wise man who knows his tools—and uses them. Be sure your club is using these services to their full advantage. If you have neglected doing this, you will be pleasantly surprised at the full value you receive for your PSA Membership Dollar.

Did you know, for a very small service charge, your group could see the photographic work and listen to the ideas of some of the best workers in the land of film and lens? Where else—except through a PSA Service—could you present to your club a

series of lectures taped by the experts themselves and with their works made as large as the biggest screen your meeting room will hold? And how much is a small service charge you ask? Seventeen cents is the average cost per person viewing one of the fine programs available through the PSA Recorded Lectures Program. Who are these experts? They are the men and women who have proven their ability through salon exhibiting, lecturing, judging, and teaching throughout PSAdom.

Whatever the major interest of your club is, there is an RLP Lecture, or a series of lectures, designed to meet the needs of your own group. Some of the lectures are aimed primarily at the nature enthusiasts. Others are for the monochrome or color shooters. But, most of the lectures are of interest to all photographers.

At this time, the members of the RLP Committee are working on new and different lectures for you. At regular intervals new releases are announced in this column. The people who have in the past—and are doing so now—made an RLP Lecture, are among the finest in PSA. To bring this type of high-caliber person to your club in person as often as you can an RLP Lecture would be both a physical and financial impossibility. But, you can do it for your club by using your PSA Membership Dollar.

One way of getting your money's worth is to write your RLP Area Distributor for information on programming. The RLP Catalog, which should be a must for every program chairman, can be obtained from your Area Distributor also. If you have lost this important address—or have never used the services of RLP—write to Mrs. Irma Bolt of Woodhull, Illinois. In each case you will receive a prompt and informative reply.

Editor: Rex Frost, FPSA
37 Bloor St. W., Toronto

CANADIANA

For Movie Makers Only

Jack Ruddell, Canada's MPD rep., calls attention to the 11th annual Canadian Film Awards offered by the Can. Film Institute and the Can. Assn. for Adult Education.

Special awards are available, hon. mentions too, for the best movies submitted by amateurs, one of these being given by the Assn. of Motion Picture Producers and Laboratories.

While it may be somewhat late before this appears in print, some Canadians may have entries ready to send along. Full particulars may be obtained from Can. Film Awards, 142 Sparks Street, Ottawa, Ont.

Entry fee is \$1. Official closing date for 1959 is February 6th, but deadline for receipt of film entries at the above Ottawa address is Feb. 28th.

Study Groups Expanding

Halifax got 1959 away to a good start by initiating a study group, intended mostly for newer members. Subjects of principal discussion, importance of a tripod, and knowing something about depth of field. Attendance at the workshop meeting required reservations, and limited to eight members.

Mid-December, the Color Guild, at a regular meeting, provided opportunities for members to mount slides in glass, under instruction.

This is another illustration of the extent to which lively Canadian CC's are catching up with the idea of holding workshop and other specialized study groups of educational character.

It's evidence of the growing realization among program chairmen and other executives, that the major purpose of CC's, nowadays, is to provide less experienced members with opportunities of improving their knowledge.

Surveys show that CC's which cater mostly to entertainment, and where meetings are mainly show cases of the work of senior, experienced members, have the largest membership turnover.

Montreal, Toronto, Chatham, Sarnia, Niagara Falls, Vancouver are among CC's who have given particular emphasis to development, this season, of small, intimate workshop study groups.

Stereo

Hamilton (Ont.) Stereo Club's February get-together lists PSA's "Tops in Stereo" as the big attraction, first time this has been seen in Canada.

Bob Somers, in Hamilton's Circuit Master, gives the show an enticing build up . . . 140 slides, including 20 from the top five stereomakers in PSA, plus 14 from the next five.

HSC has two other novel ideas. The new, viewing-only-no-comments stereo circuit. Circuit type movement of photo literature between Club members, starting with PSA Journal, which (quote) "is not sold on the stands, and therefore may not be available to some of you." Hamilton Stereo circuits circulate coast to coast in Canada.

Montreal

Montreal CC's print committee has recommended print judging on the wall in simultaneous fashion, as opposed to the consecutive action formerly in use.

It has suggested also a big brother type of seminar, in which "teachers," viz advanced club workers, take over two "students," viz elementary workers, at monthly seminar meetings . . . an adaptation of the study group idea, in a personalized way.

Treasurer **Rochelle Brayley** reports \$469 proceeds of the annual "Swap Night" of Montreal CC, a mighty fine contribution to the Montreal Children's Hospital, from a single meeting. Since 1949 the Club has cumulatively aided the Hospital with \$2,582. Eleven photo shops and other local stores aided the cause in 1958 by contributing saleable items.

Toronto Guild and Toronto CC

So far this season to Nov. 28th Toronto Guild for Color Photography lists 56 new members. Described as the most exciting Club innovation during 1958 is the slide sets competition, grouped travelogue slides, that is between 50 and 100, accompanied by typewritten or tape recorded commentary.

Henry Morgan, Past Pres. Toronto Guild, soon after becoming also a member of Toronto CC, proceeded to head the latter's color division in points earned.

Will Blackhall, a past Pres. Toronto CC, took the top prize in the Hadassah photo contest, winning himself 2 free trips, all expenses paid, at the Castle Harbor Hotel, Bermuda.

Vancouver

Vancouver Photographic Society's Annual meeting is to take the form of a banquet, which is one way of getting members to turn out and vote their new executive into office, as well as installing them.

Joe Bricker, we're happy to say, is well over his operation, and one of the members of the nominating Committee. Another is **Cleo Coe**, Editor of the Society's Photographic Bulletin, who also had an operation in November.

Oliver W. R. Smith

Often I'm asked what happened to **Oliver W. R. Smith**, Toronto, who perhaps more than any other individual PSA'er in Canada was responsible for getting portfolio circuits rolling, and the Canadian Zone organized in the late 1940's and early 50's.

Don't worry. He's still circulating, still

a PSA enthusiast. Starting about mid-May each year, Oliver and wife Marion operate the Fundy Gift Shop at Alma, N. B. Winters they spend at St. Petersburg, Fla. Latest address there, 211½ 10th Ave. W.

Last year the Smiths made a slide travelogue in the Brit. West Indies, and have been showing it around.

Any time you're Alma or St. Petersburg way in those seasons, give them a shout.

Saskatoon

Psychological paragraph from Saskatoon CC's Bulletin. "Remember, guests are always welcome. Let's each one bring one. Perhaps they will like us well enough to join our Club." (signed) **Helen Baker**, Guest Editor.

Niagara Falls

Niagara Falls Color Forum, at December, still holds top placing in Class B Natl. Color Slide competitions. They've won the first place plaque two months in three. **Geo. S. Butt**, **John R. Clay** and **Mildred Morgan** repeated also in hon. mentions.

Assigned Subject Kept Secret

A recent assigned subject was kept secret until members reported to the Westerly, R. I., clubroom on the evening of the event, where it was announced that the shooting would take place in and about the local YWCA building and that there would be a one hour time limit. We hear these shutterbugs had a real ball.—From the Westerly CC "Vignettes."

Next time you clean your lens, clean the window of your exposure meter, too.

Just as we are learning the EVS on our shutter, blooie . . . automation!



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- ACPS: B422, 3500; B423, 7000
- Fast recycling: B422 and B423, 8 sec.
- Flashes per charge: B422, 150; B423, 360

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psa news

Officers For 59-61 Named Goldman Heads Slate

The list of officers to be elected this year for the 1959-61 term has been announced by the chairman of the Nominating Committee, John G. Mulder, Hon. PSA, FPSA.

National Officers

Named for the presidency is Robert J. Goldman, APSA, of Glen Head, L. I., now serving as Vice-Chairman of the Color Division.

Nestor Barrett, APSA, of San Jose, Calif., has been named to be Executive Vice-President.

Conrad Hodnik, APSA, of Chicago, Ill., is nominated for the office of Services Vice-President.

George F. Johnson, FPSA, of State College, Penna., is nominated for the office of Conventions Vice-President. Mr. Johnson has served as Chairman of the Color Division.

A. Millard Armstrong, APSA, of Columbus, Ohio, has been nominated for Publications Vice-President. He served as Chairman of the Motion Picture Division prior to Dick Bird.

For the post of Secretary of the Society, Charles A. Kinsley, FPSA, has been nominated. He has been Executive Vice-President.

For Treasurer, the incumbent Charles Heller, Hon. PSA, FPSA has been renominated.

Zone Directors

Nominated also at this time and to serve the same terms, are the four Zone Directors, one each for Eastern, Central and Western and one for all of Canada.

For the Eastern Zone, comprising the Eastern Time Zone, the nominee is Frank A. Nofstinger, APSA, of Roanoke, Va.

For the Central Zone, comprising the Central Time Zone, Loren M. Root, APSA, of Evanston, Ill., has been named.



Robert J. Goldman, APSA, has been nominated for the office of President of the Society for the two-year term starting at the October Convention. A resident of Glen Head, L. I., both he and his wife have been active in PSA for many years. He is currently serving as Vice-Chairman of the Color Division. An account of his background and that of the other nominees will appear in the next issue of the Journal.

For the Western Zone which includes both Mountain and Pacific Time Zones, the incumbent Floyd Evans, FPSA, of Pasadena, Calif., has been re-nominated.

For the Canadian Zone which includes all provinces of Canada, James A. McVie, APSA, of Victoria, B.C. has been named.

PSA Elections

For the benefit of those who are new members of PSA, we hold an election every year. In even years the Division officers and DRs are elected, in odd years the national officers and Zone Directors.

The rules for elections are covered in the By-Laws printed at the back of the annual Directory but for those who

have trouble with "fine print," here is an explanation of the system.

The Nominating Committee prepares a slate and presents its nominations to the Society through the Secretary and by publication in the Journal. One candidate is named for each office. Then comes a suitable period during which a group of members may file a petition nomination for any one or all the offices. For a national or zone office this petition must be filed in writing by 25 or more members in good standing. It must be accompanied by a written statement signed by the nominee that he (or she) is willing to accept the nomination and will serve if elected. The petition must be received at Headquarters in Philadelphia by the date of the deadline for filing petitions (March 15 this year.)

If no petitions are received the Secretary then casts one ballot for the entire slate and declares the election completed.

If a petition is received, a ballot is prepared and mailed to all members in good standing so they may cast their votes. A deadline is set for return of the ballots to Headquarters and at that time the Elections Committees, opens and counts the ballots and reports the results of the election to the Secretary.

Those elected by either method take office at the PSA Convention later that year.

The same procedures are followed in even years for the division chairmen and the DRs, except that petitions for DRs require only ten names from members residing in the District (state or part) for which the petition is filed.

We hope to be able to bring you the pictures and a brief background account of each of the nominees next month.

PSA Offers Scholarship To RIT

The Photographic Society of America announces a scholarship to the Rochester Institute of Technology. High School graduates with an aptitude for, and an interest in, photography may apply.

The scholarship is for \$675 for the academic year 1959-1960. Closing date for applications for this scholarship is May 1, 1959.

The applicant must have graduated from high school within the last two years not counting college work or military service. To comply with the Institute's Entrance Requirements, high school courses must have included intermediate algebra or plane geometry. Preference is given to applicants who present credits in chemistry and/or physics. Before any applicant can be awarded the scholarship, he or she must take the entrance examinations of the Rochester Institute of Technology. These include tests of scholastic and science aptitude. The scholastic aptitude test of the College Entrance Board is acceptable.

The applicants must submit to George

Honors

Headquarters requests that in using the new honors application forms you do not write in boxes except to fill in the age of your candidate and any non-PSA honors he or she may have been awarded. The other material will be filled in from HQ records. Thanks.

Closing date is March 15

F. Johnson, FPSA, Chairman, PSA Scholarship Committee, Forestry Building, University Park, Pa., and be received not later than May 1, 1959, the following:

- (a) A completed application form.
- (b) A statement written by the applicant as to why he is interested in obtaining the scholarship.
- (c) A limit of two supporting letters testifying to the ability and interest of the student in photography.
- (d) A limit of six actual photographs (11" x 14" or smaller) by the applicant to show what he has accomplished in photography.

It is not required that the applicant be a member of the Photographic Society of America.

The Rochester Institute of Technology is located in downtown Rochester, N. Y. The photographic department is one of many fine schools within the institution. The Department of Photographic Technology is headed by C. B. Neblette, FPSA, Hon. PSA. The four year courses lead to the B.S. degree in Photographic Science, or the B.F.A. degree in Professional or Illustrative Photography.

All details regarding scholarships are being handled by a special committee set up by PSA President, M. M. Phegley, APSA. The committee consists of Doris Martha Weber, FPSA, A. Millard Arm-

Are Your Philadelphia Slides Going To Louisville?

You can have your pictures, the ones you took at the Philadelphia Convention included in a program to be presented at the 1959 Convention in Louisville, Kentucky.

We are collecting 35mm transparencies from you shutter bugs who took pictures all around Philadelphia during the 1958 Convention. They will be put together as "Highlights of Philadelphia". The general plan now is to assemble the slides into a 30-minute photo essay to show the history of the area using "old" Philadelphia and Valley Forge as a backdrop of the narration and come up to the present to include Philadelphia and the surrounding area of today (including, of course, Longwood Gardens). The narration and a musical background will be taped to make an interesting production. This could be usable not only for the Louisville Convention but for circulation (if desired) to our various camera clubs later.

Suitable slides will be selected for the "story". (And we depend on *your* contribution to make a successful

program). The slides will be reviewed and kept not longer than a month after the deadline date before returning them to you. During that time they will be duplicated so that you may have your own originals back as soon as possible. You will be given a "credit line" for the use of your slides in the program. If you would like to have your originals retained for final program, you could tell us to keep them until after the Convention showing.

Do look up your slides this week and let us have the privilege of selecting them for the "Highlights of Philadelphia" story. The deadline for receiving the slides is June 1. Send them along immediately to your Chairman for the "Highlights": Miss Jean M. Edgcombe, 40 Frankland Road, Rochester 17, New York.

Other members of the committee are Dr. E. P. Wightman of Rochester and Mr. Irving A. J. Lawres of Bronxville, New York.

Let's have *your* pictures in the show!

strong, APSA, and George F. Johnson, FPSA, Chairman. Requests for application form or information may be addressed to

George F. Johnson, FPSA, Forestry Building, University Park, Pa.

Services

Since October there have been many changes in the Services Directory (last page) due to changes in the Divisions which occur every two years. Always refer to the latest copy of the Journal for the latest address. There have been some new services added, a few dropped or changed. Always check. You'll find Society services start on the preceding page.

Trade Shows!

If you enjoyed IPEX during the Washington Regional last year, this year's smaller version will be open to the public for one night only, March 24, in the Auditorium in Philadelphia. Doors open at 7:45 for only three hours. This is the annual show of the MPFDA, the dealers and finishers and while not having the international flavor or the exhibits and sets of IPEX, you can see a preview of the many new photographic gadgets and cameras.

If you prefer the bustle and lectures, wait for the National Photo Show at the Coliseum in New York about three weeks later. Many of the same exhibits will be seen there. This is the show which formerly opened on Washington's Birthday and it has been moved to the later date so the new offerings will be available.

PSA Calendar

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| April 4-5 | PSA Town Meeting, Leamington Hotel, Oakland, Calif. Info: Charles Carlson, 1525 Ada St., Berkeley 3, Calif.
<i>NOTE CHANGE</i> of date and place! |
| May 22-24 | Detroit Regional Convention, Detroit, Mich. Registration: Lucile D. Born, 468 Kitchener, Detroit 15, Mich. |
| June 5-7 | Northwest Regional Convention. Info: Charles W. Getzandner, APSA, P.O. Box 72, Forest Grove, Oregon. |
| June 19-21 | Minneapolis Regional, Radison Hotel. Info: Chas. Morison, Apt. 514, Valley Village Apts., 600 N. Lilac Drive, Minneapolis 22, Minn. |
| Oct. 7-10 | PSA Annual Convention, Louisville, Ky. |

Related Events

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| Mar. 24 | Photo Trade Show, Open Night, 7:45-10:45, Auditorium, Philadelphia, Pa. (Same as show at Washington Regional last year.) |
| May 4-8 | SMPTE Semi-annual Convention, Miami Beach, Fla. |
| May 23-24 | CICCA Week-End Conference, Abraham Lincoln Hotel, Springfield, Ill. Info: Evelyn Robbins, APSA, 2417 S. 11th St., Springfield, Ill. |
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10,000 Lakes — and Pictures!

By Charles Martin

Camera-toting vacationers to Minnesota—Land of Ten Thousand Lakes—will find the twin cities of Minneapolis and St. Paul the very hub of almost unlimited picture possibilities. Separated by the mighty Mississippi River, which has its source in northern Minnesota, the twin cities are ideally located. And Minnesota is a land rich in American folklore. The fame of the fabulous lumberjack, Paul Bunyan, and his great ox, Babe, has delighted the imagination of children everywhere. Their huge statues at Bemidji, Minnesota are said to be among the most photographed in the nation.

There's an added bonus in store for PSAers who visit the land of lakes from June 19th through the 21st. Minneapolis and St. Paul will be host cities to a giant PSA Regional Convention.

Camera enthusiasts visiting Minnesota should plan to stay awhile, for there's much that is different and pleasingly new. There are innumerable pictures to be taken—and plenty of fun for the whole family. The falls, dams and many bridges along the Mississippi River offer a wealth of pictorial possibilities. The river traffic—barges, tugs and occasionally an old-time river boat—has been the subject of numerous salon shots.

High bluffs on either side of the Mississippi, as it flows between the cities of St. Paul and Minnesota, make unusual skyline pictures possible by day—with even more dramatic results at night. In the milling district of Minneapolis, at St. Anthony Falls, large picturesque grain elevators and mills are located on both sides of the river. Minneapolis is the third largest flour producing city in the nation, and the home of such famous flour mills as General Mills, Pillsbury Mills, International Milling, and Russell-Miller Milling.

Away from the metropolitan area of the twin cities, camera enthusiasts will

find delightfully rolling countryside dotted with forests and lakes. In many regions contour farming creates patterns and designs well suited to pictorial treatment for pleasing pastorals in either black and white or color.

To the north, the shore of Lake Superior is noted for its rugged beauty and the lake port of Duluth. The big lake boats are enjoyed by the entire family and continually provide new and different pictures in a scene that is ever changing. At the very tip of the North Shore the little village of Grand Marais is especially photogenic—with fish nets hung to dry, log booms, and an abundance of quaint fishing scenes.

Beautiful Minnehaha Falls in Minneapolis, immortalized in Longfellow's poem, "Song of Hiawatha," is in one of the city's 143 parks. Within the same park, folk dances can be photographed almost every summer, as traditional costumes of the Old Country are donned for the occasion. As a special weekend feature, a sailing regatta is held on one of the twenty-two lakes within the Minneapolis city limits.

The 10,000 acres of parks within the twin cities offer an unexhaustable source of nature subjects. An unusual 13-acre park in Minneapolis is devoted exclusively to wild flowers, and in the bird sanctuaries of the twin cities some 150 different species were seen last year. In St. Paul, a large zoo and the botanical greenhouse are popular attractions for visitors. The famous rose gardens of South Minneapolis are in bloom in June.

It's easy to get to the land of 10,000 lakes—and pictures! Broad highways lead directly to the Minneapolis-St. Paul area; six scheduled airlines have over 150 planes coming daily into Wold-Chamberlain Field. Railroad service—from all points of the compass—is excellent.

So—for a new vacation experience, visit the state where nearly everyone has a lake in their own backyard—and pictures are as plentiful!



PSAers In Pictures—



Speaking for the Washington Council, but also plugging PSA, a group of PSAers were on WTOP-TV. Sandra Thaw is showing an album cover made from her slide of an alphon blower. Jack Kenner discussed his new pet, the Photo Essay Workshop. Others who appeared to discuss prints and slides were Geo. Brewster, Ollie Fife, APSA, Marty Miller, APSA and Lester Peters. Pic by Mortimer Friedman.



Seward Camera Club of Seward, Neb., celebrated a full year as a PSA member with an exhibition in the gallery of the Concordia Teachers College. It consisted of Ansco's Mathew Brady Exhibit and the PSA Daisy Wu #2 International Exhibit, backed up by 27 selected club prints. The show attracted wide attention. Here, Mrs. Ruth Aegerter and Prof. Reinhold Marxhausen, Director of the Gallery, discuss the prints. Picture by Robert T. Cattle, Jr.

Whenever there is something doing for the VSP (Volunteer Service Photographers) you'll find a flock of PSAers mixed up in the doings. Mrs. Mildred Hatry, FPSA, noted teacher, Miss Alouise Boker, APSA, and Norris Harkness, FPSA, find a corner where we can be sure they are discussing both kinds of business, VSP and PSA. VSP is noted for the work it does with hospitalized veterans and others. They are finding that even print coloring helps restore muscle activity and control. Picture by VSP photog Janos Tolnai.



That character in front may be a PSAer but we doubt it. Nevertheless this portable Beseler darkroom suggests a new approach for club exhibits at shows, fairs and similar activities. The windows are safelight material and the public can watch as a print is exposed and developed. It's guaranteed to attract a lot of attention. Next to a print exhibit it should be surefire. Try it for your next.



When that gang in Michigan does something they do it up brown. Nice models they have there, too. Picture by Evelyn Zeek.

When sending your pictures to the Editorial Office for this page, be sure to credit the photographer, mark his name on back of print and supply information for caption, underlining names of all PSA members in picture.

The Key To Successful Pictures

By Frank Meister, APSA, ARPS

The most sought after ambition among photographers is the ability and "know-how" to make pictures that are successful and outstanding as differentiated from those that may be called just good pictures. It is that elusive and extra something which distinguishes a successful picture from one that is ordinary. Whether veteran salonist or casual photographic hobbyist, all of us would like to achieve this aim, but how few really attain it. In the first place, we cannot achieve it unless we know what it is we are striving for. You cannot put your finger on it, imagine it, or visualize it in any definite form or actual existence. But we know it is there, and the purpose of this discussion is to try to find the key to the qualities of a successful picture.

Certainly, it is not technique alone. Technique is the mechanics of picture making plus the thorough knowledge and evaluation of tonal values as related to the photographic medium. This is academic, as thousands of technically good prints are made every day in the world. Of course technique is basic, but it is not the key we are looking for. Neither is composition nor subject matter. Endless volumes have been written about composition, and subject matter has no bounds or limitations. Again, this does not preclude the value of knowing the elements of good composition or the ability to visualize interesting subject matter. All of this is passed over so that our attention can be focused upon that key we are looking for.

The key is within the individual photographer. It is a creative ability and selective sense which reveals the maker's individuality. The skill he uses in his craftsmanship and the emotion he expresses in his finished work, together with his ability to have an observer feel the same emotion as he felt in making the picture. A picture to be successful must be more than truthful—that is, more than recording just what is before the lens. There must be a purpose and

reason behind a picture to make it more than ordinary. This reveals itself as a sort of communication between the photographer and the observer. The picture has something to say, has a story behind it, or expresses some ideal to portray. For example, certain subject matter may not be inherently beautiful unless the photographer sees beauty in it himself. If you do not "see" the picture or have a feeling in the taking of it, then, there will be nothing expressed. In the handling of subject matter to produce successful pictures, there must be a selective sense and an urge to create by the medium some expression of one's ideas or emotions. When this is skilfully done, and an "aliveness" is added, we have the mark of difference between an ordinary picture and an outstanding one.

To graphically illustrate this presentation, the writer has chosen from his own collection, the picture titled "Sunlit Stair". This picture has met with outstanding success in the salons, and with world-wide illustrations in magazines, salon catalogs, and Year Books. The picture is successful because it conveys a skillful handling of subject matter in which the purpose was to portray an interesting piece of pictorial composition with the proper use of a figure to add human interest. By using the utmost possibilities inherent in the subject matter and a selective sense of viewpoint, we have a pleasing arrangement with the figure in proper balance with the newel post and the curved stairway. It is obvious that the choice of time of day and the angle of lighting plays an important part in the picture by using the two diagonal and parallel shadows on the wall to hold attention within the center of interest.

We can readily see that technique, composition, and subject matter per se, are not the ultimate in successful pictures. The key is within the photographer himself in his creative and selective ability to say something and how he says it,—and not by any chemical formulas.



The Sunlit Stair

Frank Meister, APSA, ARPS

The Grass Is Green On Your Side!

By Irv Lawres*

Joe is sure he could knock the judges silly if only he could go to Switzerland or Rome, or even to the opposite side of the United States, whichever extremity it might be.

Joe's problem is common to many amateurs. They master exposure and camera technique. They understand the principles of composition and do fairly well at artistic interpretation. Their continuing difficulty is to find pictures in familiar surroundings.

No one will deny that pictures abound in colorful foreign countries but most of us have inadequate time and money for travel so we look for pictures where we can. Someone has said that a good photographer could find 500 pictures in an acre of grass. A Stieglitz or Steichen, perhaps, or Weston, or Cartier-Bresson, but the assignment is too tough for us.

We do, however, seek out pictures in our own area, not just in the back yard, or in our village, but within a radius of a dozen or so miles, less than an hour's drive maybe, the kind of thing you can do on a Saturday morning or Sunday afternoon without dashing to the other side of the state. Some of those pictures have been accepted in exhibitions and others fit nicely into a variety of personal sequences. We might pass on some of the thoughts that we had while looking for pictures in the hope that they may help others who may be on one of those temporary plateaus of frustration. The suggestions won't fit exactly in your area but they may hint at others that will. We shall classify the suggestions, for what they are worth, into the following groups:

1. PICK A SPOT. The geographical approach offers many possibilities. Some areas are rich in historic and photogenic material; others are relatively barren, which means more intensive "looking." However, in most areas and not too far away, you can find

a) *A Golf Course.* You don't have to be a member, particularly if you go at the right time. Get that early morning back lighting on the dewy grass with carefully selected figures whether they be ducks or duffers. Or work with those long afternoon shadows across

the fairway in the spring when the turf is luxuriantly green. Try the golf course at odd hours but avoid the middle of the day when the sun is high and the fairways are covered with golfers.

b) *Gardens.* Public or private gardens and commercial nurseries offer picture possibilities. Owners if properly approached are often happy to permit amateurs to photograph their handiwork. A garden offers a real test of a photographer's ability to look, select, eliminate, organize and emphasize. A kitchen ladder and a blue background card are helpful for some shots; a tripod a real necessity. Great depth of field requires small apertures and longer exposures so you may have to be patient until the blossoms stop their dancing in the breeze. But they do hesitate now and then, so wait with the cable release in hand until the decisive moment.

Perhaps you have a friend who prides herself on her roses. Can't you shoot them close-up and then throw them on your screen as big as platters? Won't she like your slide shows from then on? Why take all your pix for judges, the most unappreciative of all audiences? Neighbors and relatives also merit attention.

c) *Water.* An ocean, lake, river, pond, pool or puddle; each offers its own type of challenge. Look for boat patterns, arranging the masses and lines into interesting compositions. Or work with a clump of rushes dramatically lighted, or a reflection in a roadside puddle. Water is capable of limitless interpretation.

2. LOCAL EVENTS. Nothing ever happens in your little town? Never a parade, church benefit, or style show? Surely people get married.

a) *Weddings.* Here again an invitation is not imperative. You can get pix outside and inside the church. The latter especially should not be overlooked. You can't use flash, so take a tripod up to the choir loft with a long lens that reaches up to the altar. There will be pauses in the ceremony and if you have not taken advance readings with your light meter, try a variety of exposures. You can double and treble the time inside as you can with night shots and find that all are usable. If you can't get a reading inside try 2, 4, and 8 seconds at f:4 for ASA 10 if there is reasonable artificial illumination. Type A

*This story is based on an illustrated lecture which the author is giving to camera clubs in the New York metropolitan area. A resident of Bronxville, New York, he is approaching his fourth PSA star in international color exhibitions. He is former president of the New York Color Slide Club and of the Color Camera Club of Westchester.

film is indicated for tungsten lighting but often daylight film inside gives nice effects. If you use one of the faster color films, exposure must be adjusted accordingly.

b) *Art Shows*. Outside and inside with flash, or available light, some candid, some posed with tripod and white card reflector. Get the crowd but also a few close-ups of quizzical inspections of non-objective monstrosities.

c) *The Hunt*. Find out when it is scheduled and get there early. Shoot while they are assembling, as they file off into the field, with a close-up here and there of a beautiful young horsewoman. Then if you can dash ahead and get set for a jump picture with a little mist rising in the landscape background you may get a real salon entry.

d) *At Home*. Don't forget the special events at home especially at holiday time. Try for something more imaginative than the trite shots around the Christmas tree. Perhaps a sequence showing the turkey being prepared, pure white; being basted, rich brown; being carved, being eaten. Work with the new Easter bonnet, the funny costumes on New Year's eve, the new fur coat and so on. Here a reasonably competent use of flash is essential but this can be acquired with a little instruction and practice before the big event.

3. **OUR TOWN**. Even if your village is unimportant by comparison with world capitals it doubtless has its points. This is a sequence not for judges but for family and friends, to take with you when you go to Peoria to show the folks.

a) *Public Buildings*. Just a few in the right light. Maybe a judge in flowing robes for a figure.

b) *Homes*. Run-of-the-mill houses won't do but if you can get an old Victorian job in eerie light against a stormy sky you may get a real mood shot.

c) Church steeple, windows, bells. Small industry close-ups. Gardens can serve as a reprise.

4. **WE LIVE HERE**. Your own home inside and out may offer more opportunities than you think. Show family prized possessions, stamp collection, PSA ribbons. Get father binding slides; mother darning socks; children making rocket missiles; cat bossing people around.

5. **SUBURBAN INDUSTRIALS**. Not much here on first inspection but around to the rear there may be a little canal, a gas tank, chlorine containers with red heads that organize into a pattern. Unusual processes go on inside and permission may be obtained to do flash story of men and women at work.

6. **RAILROAD STATION**. This is a specialized industrial. Down the track are freight cars on a siding. On the platform may be old benches, baggage han-

dlers, impatient commuters. The possibilities of moving trains have not been exhausted and signal lights help many a color slide. New fallen snow changes the material and you can start over.

7. **THE PASSING SCENE**. Neighborhoods change, old landmarks go. Your camera can record the metamorphosis. New roads mean many changes and interesting sequences await the photographer with imagination.

8. **LOOK FOR PATTERN**. One of the most fruitful sources of pictures is pattern, pattern in nature. A large pile of rusty pipe? Move in close. Small aperture. Use a tripod. Have a center of interest. Anything that can be arranged in rows, columns, or circles can be tested for pattern; boats, fire escapes, leaves, auditorium seats.

9. **LOOK FOR PEOPLE**. Men at work, kids at play. Get them doing something. Human interest is necessary in most sequences. Learn fill-in flash for exterior shooting.

10. **PETS TOO**. But try the unusual. Half a cat in a tree; half a dog out the car door; turtle's head; squirrel and nut at the window.

11. **GET A PROJECT**. Work on several at once, doorways, balconies, churches, trees. Wiggly willows; white birches in the snow; flaming maples in the fall. Your area is famous for something. Root it out and photograph it in all sorts of imaginative ways.

12. **ON A SUNDAY AFTERNOON**. Drive a half hour and then walk. Perhaps you will see a small body of blue water surrounded by green and brown grasses. Then an octagonal house for your collection. You go on to a large estate where hiking is permitted and as you trudge over the hills you stop now and then to shoot some fall foliage. Finally a picnic with friends and you take group and semi-portrait shots that will have significance for you in the years ahead. Work these slides into your sequences and your picnic friends will think you are a fine photographer.

But space runs out.

To say there are pictures near your home is not to diminish one iota the glory that is Greece and the grandeur that is Rome. But even abroad the photographer must look, select, eliminate, organize, and emphasize. It is not fair to compare four intensive weeks in Italy with a single Sunday afternoon in your own neighborhood. Given what the broadcast companies call equal time, and of course equal effort, the well-trod byways near your home can lead to many a spot that will reward the photographer who really tries to see the world about him and brighten it with the touch of his own genius.





... A niece experiencing her first contact with the snow ...

When I am accused of being prejudiced, biased, one-track minded, I shrug my shoulders and agree. I don't intend to change. I'm happy. I'm in love. With photography, that is.

This love did not touch me lightly one fine day. I went in search of it. I had needs to be filled. Standards to be met. I sensed that I was frustrated because I was an incomplete person. A complete individual is both a creative and a social being. I wanted to find a hobby that would make it possible for me to enjoy these dual experiences simultaneously. I wanted to lose myself in creativity, yet maintain close touch with people.

So I turned to art. I had long admired the drawings and paintings of others, but lack of experience made me self-conscious about measuring my own ability. But, in quest of self, I collected charcoal, pastels, papers, pencils. I bought books on drawing and studied perspective. Every day for weeks I drew or painted for a few minutes or a few hours. On Sundays I bent over a drawing board all day and I im-

Search for the

By Toni Marshall



proved. Then I placed the pictures one on top of another on a closet shelf. And that was the end. There was no place else to go—not really.

I knew I had some talent for writing so I enrolled in a correspondence course. And every day I beat out irregular rhythms on the typewriter and met all my deadlines. I foresaw that any amount of success would mean more and more evenings of typing and I realized I was seeing less and less of people. Writing wasn't the answer to my needs.

Then I turned to photography. I took pictures. I joined a club. I went to meetings and on trips. I entered competitions. So, I had people and I had creativity—but there was still another need to be filled. Full happiness also involves *giving*. Photography was the answer to that too. There is no hobby which can be so pleasantly shared as picture taking. Transparencies make it possible to bring my vacation home to share with my family. A set of pictures of the grandchildren for grandfather's wallet is a source of pride. I make a yearly album for my brother of his growing family. I keep a bed-ridden friend abreast of changes in the neighborhood by taking pictures. I can share a snowfall with my sunscorched

Perfect Hobby

These were the kinds of faces I used to copy from magazines and books, but they served no ultimate purpose.



friend in Florida, a family reunion with a G. I. nephew in Alaska.

As a bonus, photography has also given me a working philosophy: we cannot always shape events, but we can determine the *accent*.

Walking down a street, dirty with late winter soot, snow and papers, I found my mood matching the gray sky until a gull wheeled overhead and I registered beauty. I could do nothing to change the weather or the season—but the accent was mine. I could be depressed by the filthy streets or I could look for pictures. The camera in my pocket could record beauty above gloom, glory above the commonplace.

My eye and my camera give me power over matter, power over mood. I catch the light and bend it to my needs. I stop the bird in flight. I have the feeling of being whole and of being happy. I have direction: a working philosophy. I am actively engaged in creating. I have time for people. Ways of sharing. A deep and abiding sense of appreciation. Certainly the capacities and attitudes were within me from the beginning, but photography, the perfect hobby, enabled me to channel and enjoy them.

These are the faces, the moments I can record with a camera—Vicki self-consciously pleased at conquering the jungle-gym.



Operation—Nature Print

By Len Thurston, FPSA

The Nature Division is looking for print makers. The new Chairman of the Division, Audrey Gingrich, APFA, grew up photographically in a camera club famous for its big-name print makers. Hypo is practically in the blood of all members of the "Photographic Guild of Detroit." Miss Gingrich is no exception for she is a good print maker in her own right. As a result one directive is, "Operation—Nature Print."

Despite the fact that almost all PSA print makers have negatives in their files that would make good nature prints, we see far too few of them printed. In order to stimulate interest in nature print making Nature Division sponsors three contests a year for Individuals: more will be added if your response is great enough.

Here is a PSA sponsored contest that will accept most any sized print. All that we ask is good print quality, and subject interest with a nature target. All sizes are accepted from 5" x 7" to 16" x 20". They do not need to be mounted, although if you feel like helping out Uncle Sam's post-office you may mount them, but bear in mind that your expensive 16 x 20

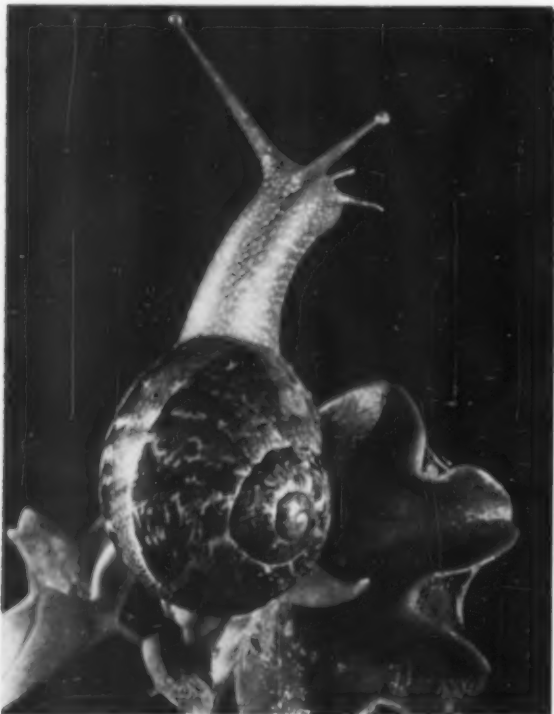
will receive absolutely no more consideration from the judges than a little unmounted five by seven. Good nature subject matter cleanly presented combined with superb print quality will win the silver medal, and six blue ribbons in each class. The judges will examine your small prints close up, and the instructions are, "Consider all sizes from five by seven and up. Do not be swayed by the big ones. No, not even by Big, Blue, and Glossy."

There are two classes to the competition, each with equal awards. The Salon Class is for exhibitors with 16 or more print acceptances in the Nature shows. Class B is for all others, however it is expected that the advanced pictorial exhibitor will enter the Salon Class where the superior print technique of such a maker belongs. You may enter four prints. There are no fees for Nature Division members, and only 50¢ to all others. Return postage with your prints is required. If you find that your nature prints are successful in this contest, and you have entered a little one, then make yourself a big print, mount it, and send it to the nature exhibitions. Winners in the Individual Print Contests are always good enough to build a record in the nature print shows.

A nature print need not always be of animals, birds, insects, and plant life. It may be an interesting natural scene if the subject matter be of God's making, and the manifestations of man are at a minimum. An example would be the snow scene, "Newly Decorated" made by the author, and taken on a slightly overcast day in a Detroit city park. It won a medal two years ago in one of these contests. Many of you that read this article will have negatives that would give this print a rough time if you would only print and enter them. Some of you may have mountain-scapes, rock formations, sand-dunes, shorelines, wave action in an angry sea, river-deltas, and a myriad of other subjects that would make good nature prints.

Of course close up shots of wild life always make good subject matter. Remember in such pictures to keep the environment natural, but as simple as possible so as not to conflict too much with your subject. An example of this type of picture is Ted Farrington's, "Prairie Sentinels," also a Medal Award winner. Like many of today's nature pictures of the zoology class it was made with strobe as the main light source. Did some pictorialist say that the two subjects are not looking in the same direction? It will not bother the nature judge for they know the sentinels do not speak English. Judges will be happy with the clarity of the animals sharply outlined against the soft outline of yon distant mountains.

If possible tidy up both foreground and background in your close-up shots, but some pictures do not lend themselves to this practice. It is important though



Garden Snail

Ernest Smith

that the subject should separate well from a natural but busy habitat. All nature judges will forgive the reeds, and nest material in Robert Strindberg's, "Female Redwing Blackbird and Young." This picture was shown as a 35mm color slide in a nature contest.

Using color slides as a source for negative taps a world of pictorial wealth for many dark room workers.

One of the newer PSA members, Ernest Smith, of Santa Barbara learned that secret early. Ernest joined PSA in January of 1957, and did not install his dark-room until December of that year. Ernest wanted to make prints, but all he had was color transparencies, and so this beginner set to work making negatives from some of his slides. In the Nature Print Competition held May 15, 1958, just five months later, he entered "Garden Snail." It won a Medal. On top of that he garnered two blue ribbons, and all made the same way. He repeated the performance in the September contest to show that it was no accident. Ernest's technique is already equal to the best.

Ernest Smith will now conduct the May 15 contest. If you would like to try your hand in this and following contests drop a line to the newly appointed Director of this Nature Division project, Francis Kingsbury, Ponca, Nebraska.

Let's make some Nature Prints, and find out how you stack up in competition. All can afford to test their skill in these print contests, and you get comments too if you ask for them. Plan to enter the very next contest, and make OPERATION—NATURE PRINT a success.



Female Redwing Blackbird and Young
(above) Robert Strindberg

Newly Decorated (at left) Len Thurston

Prairie Sentinels (below) Ted Farrington



Seventy-five Years Young Still Enjoying Photography

By Wilhemina Hodgkins



Five years ago I faced retirement, not with joy but with a feeling of uncertainty and dread. My last twenty-nine years of public school service had been spent as principal of an elementary school where I had interesting contacts with over five hundred children, fifteen teachers, and the parents and other people of the community. This had kept me on my toes. I feared that I would feel terribly let down when my school life was ended.

How glad I was that along with keeping house, raising two children, and carrying on my school activities, I had picked up some hobbies which had already made my work more interesting and which should help me over a time when I felt more or less at loose ends. I recalled having read that Winston Churchill had said that he never feels safe unless he has at least three hobbies. So I braced up and said to myself, "Well, Mr. Churchill, you haven't a thing on me. I, too, have three hobbies—gardening, flower arranging, and photography—but 'the greatest of these' is photography."

I have found that almost any good hobby does several things for a person. It is sure to develop side interests; it gives an opportunity for creative expression, which we all need in this highly mechanized world; and it builds up the ego as success comes.

With me, it all began with gardening. We bought a new home with an undeveloped yard. It looked so dreary! I suddenly realized that all my previous life I had enjoyed the shade and beauty of trees that I had not planted and gathered roses from bushes that were there because some one else had loved a garden.

After a tremendous struggle my husband and I changed

the ravine back of our house into a terraced garden on six levels. We soon saw that since the garden of our dreams was to be a long-time, "do-it-yourself" project, and a difficult one, we needed expert help. So I took extension courses in general gardening and a summer course at Michigan State University in landscaping. These helped us solve many of our basic problems.

We ended up with an unusual garden which has become a show place in this area. I found myself filling speaking engagements on the programs of nearby clubs, talking on different phases of gardening, usually "for free." It seemed that if I had colored slides to help get my ideas across, I could charge a nominal fee and thus pay expenses and limit the number of engagements. Here is where photography came in.

I had always been quite successful in academic work but not clever at machinery or gadgets. I nearly met my Waterloo when I got into photography. I joined a camera club and it helped some but it took me ages to learn the lingo. They talked about focus, film rating, contrast, emulsion, developers, etcetera. No one explained anything and I knew the camera club alone was not the answer. Then I remembered that when I needed help in gardening I went to extension courses. Soon I landed in Evelyn Zeek's U. of M. extension course in photography. There I got the works! Later, she told me that she thought I never would learn to make a decent negative. But with her fine teaching and encouragement and the inspiration of working for fifteen weeks with others, I finally reached the place where I could make some pictures that gave me a measure of satisfaction.

Then I joined PSA which has been most helpful. I have worked in two portfolios and through pictures and comments of others I have gained much. George Broun in portfolio #47 was an inspiration to me. His beautiful pictures and thoughtful criticisms I shall never forget.

For two years I worked in a Salon Workshop. That, too was interesting but I had to drop it for lack of time.

I should have participated in the PSA Picture of the Month more often. I have sent only a few pictures each year. It was a great day in my life when I received an award on one of the first pictures I submitted. This past year I sent in but one which won a first place in March, 1957. All of my awards have been on pictures of children which I like to do best of all.

In our family we all like scenics. Rides and trips mean more to us, since, through photography, our eyes have learned to see pictures everywhere. Some of our favorites are used on the walls of our new house which we built on two levels of part of the garden.

Photo-journalism is my latest interest. This, too, I owe to Evelyn Zeek who suggested some things for me to try. My "Story of the Madonnas" was used as a feature article in the December 22, '57 Magazine Section of the *Grand Rapids Herald*. It was illustrated with some of the pictures I have taken of Madonna figurines arranged with flowers, greens, candles, and other suitable materials for home decorations.

I feel a keen regret when I face the fact that each year I shall be able to do less active work in photography. My arthritic hands are finding it difficult to handle heavy trays and to develop film. But I know that I shall enjoy the fellowship of my photographer friends, especially in our new Grand Rapids Area PSA Chapter. I know, too, that I shall always see patterns of light and shadows, the rhythm of Nature's own compositions, silhouettes against a sunset sky, with an enjoyment I never should have had if I had never studied photography.



Evelyn Zeek





1.



2.

Have You Ever Tried Camera Hunting?

By Stanley Oliver Grierson, Naturalist

There is always a great thrill in successfully photographing some wary member of the wildlife community. The feeling of satisfaction can be even greater if the photograph results from stalking the subject.

The 35mm single lens reflex camera fitted with a long focal length lens and mounted on a gunstock lends itself admirably to camera hunting. Loaded with color film, this equipment opens to the outdoor enthusiast a fascinating new field of adventure. Once a successful transparency is obtained by outwitting some shy creature, the photographer may lose interest in photographing plants and animals in the house and trying to create natural looking nature sets in the living room.

Many beautiful wildlife shots have been made from blinds or by the use of camera traps or remote control devices, but just as many beautiful pictures can be captured on film if only the photographer will master the art of stalking. There is nothing new about stalking game, as it goes back to the age of cave men in the dim pages of history. The modern nimrod who sports a telescopic sight on his big game rifle and who prides himself on the great distance at which he can kill game may know little about real wildlife stalking. The modern bow hunter, who can successfully kill game with an arrow, could easily turn out satisfactory photographs, once he or she has mastered the operation of a camera gun.

There are many methods of approaching an animal within practical photographic range. One rule, however, applies to almost every method, namely, TAKE YOUR TIME! Other things to consider before moving in are: (1) study the situation before getting in close;

(2) take a light reading of a substitute situation approximating as nearly as possible the light falling on the subject; (3) set the camera at the proper shutter speed and stop; (4) set the distance on the lens to approximately the distance from which you expect to shoot the picture. Once these mechanical motions are completed, all concentration can be devoted to the problems at hand. These include getting close enough to produce a large image on the film, and placing that image in the position that will give the most pleasing composition, under existing conditions. Once within shooting range minor adjustments in focus can be made with a minimum of disturbance, and one or more transparencies can be exposed.

Various types of wildlife must be stalked by different methods. Snakes usually can be approached closely if approached very, very slowly. When no quick movements are made, it is not too hard to get into range. If the nature photographer notices the snake's tongue flicking in and out, he should remain motionless until the reptile relaxes again. The standard 50mm lens or the 135mm lens both work very well in stalking most reptiles and amphibians. The copperhead was taken at 1/5 second at f:16 with the 50mm lens on Kodachrome film, and with the camera on a tripod.

Birds and mammals usually require telephotos from 135mm on up. However, if too powerful a lens is used, difficulties arise. Any camera motion is magnified and depth of field becomes too narrow. All accompanying pictures of the white-tailed deer were taken with the 135mm lens, hand held on a pistol grip mount. All were taken on 35mm Kodachrome film and the full



3.

frame enlarged to the same size so as to indicate the approach to the deer. The deer was not a tame park deer. It was found on paper company land in Northern Maine in a section heavily hunted over.

Two deer were sighted on the edge of the pond. One was a large buck with a beautiful rack of antlers, the other a smaller, young buck. The older animal would have been more photogenic, but the wind was from the wrong direction and the light was not right, so we tackled the problem of getting in close to the younger animal. Photo #1 was shot at the range of about 500 feet. Slowly rowing the light aluminum pram toward the young buck we closed the distance as the deer moved slowly along the shore. A light breeze coming from his direction rippled the surface of the pond.

We placed the low afternoon sun right at our backs and steadily, but ever so slowly, rowed the light boat straight for the deer, who could not look at us without looking directly into the sun. Photo #2 shows his head up looking in our direction in response to a squeak, I had made, to stop his forward motion along the shore. Photo #3 was taken at a distance of just under 30 feet. The deer was looking out over the pond and not at the camera or boat. The light horizontal lines on the side of this buck in velvet were caused by the sunlight reflecting from the crest of the small ripples caused by our boat. The deer could not look in the direction of the camera, as it would have meant look-



ing directly into the sun. After Photo #3 was made, the deer slowly turned from us and wandered off into the woods feeding along the way. He never smelled us, never saw us, and he heard only the click of the shutter, the occasional squeak of an oar lock, and the drip of water from the oars. He never took alarm.

Moose are more easily approached than deer and the photographer can move in each time the big mammal lowers its head to feed. Caution should be observed, however, as moose have been known to turn the tables, and to start stalking the stalker. The cow moose in the accompanying photo was photographed with a 400mm lens on the gunstock, and the camera was loaded with Super Anscochrome. It was taken at f:9 at 1/250 second. High speed color films are helpful when stalking game in wooded areas, where adequate light is a problem. The spruce grouse photo was made on Super Anscochrome film with the 400mm lens on a gunstock at f:5.6, 1/50 second at 30 feet in dense spruce woods.

The nature photographer will find a camouflage suit and insect head-net most helpful as aids in melting into the landscape. Insect repellent or game lure scent can be used to mask the human odor enabling the photographer to approach shy wildlife. Try your hand at camera stalking, and once you have exposed a successful transparency you will join the other devotees of the sport in exclaiming, "There is nothing else quite like it!"



Abstracting

By Jack McKeown

ABSTRACTION is a very highly maligned word in photographic circles today. This seems more apparent than ever after viewing an International Color-Slide Exhibition. Too many photographers, black-and-white as well as color, are misusing the word today. When a color transparency or a black-and-white print appears a bit unusual and perhaps causes the viewer to pause to reconsider the content, it is apt to be labelled "Abstraction". The dictionary defines *abstraction* as "... separate from matter, ... elimination of the concrete; an idea so formed".

Notice, the definition says "separated from matter". That tells me that there are no recognizable forms apparent and the composition should be made of pleasing shapes or exciting colors. "... elimination of the concrete" would further emphasize that by taking material form out of the picture was "an idea so formed". We are dealing with ideas when we work in photography. We have a mood to evoke, a story to tell or a moment to record; all ideas. When our ideas no longer deal with material substance then are we working in the abstract.

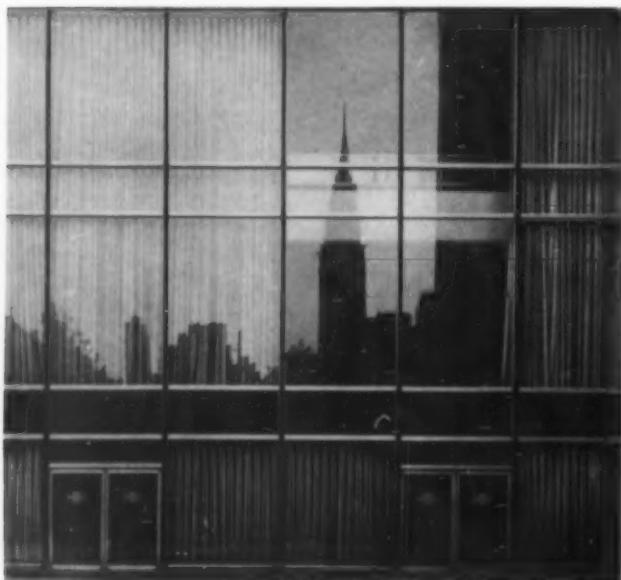
Merely because an idea is obtuse or even slightly confused it should never be classified as *abstract*. When we can easily discern concrete articles: stacked lumber, clay conduit pipes, mossy shingles, etc., the picture should be correctly called a pattern shot.

A cover of the PSA Journal some months ago

carried a fine photographic impression of a young woman, titled "Abstraction". One could still make out the beautiful features of the girl drifting off into a fog or haze. There was nothing *abstract* about the center of interest; it was very clearly defined as being concrete and very *material*. My feeling was that the photographer was presenting us with his impression of the model.

Photography is developing along the lines of Impressionism, which is a school of thought in the painting world. We find more workers striving to say strong sentences in their pictures with much more impact. The mood, whether it be somber or gay, is more personally expressed by the ideas of Impressionism and those can be either literal or abstract. The cover picture should have been titled "Impression"; it was the photographer's personal impression of feminine charm.

To have been a true *abstraction* this same picture might have been the blur of the girl's dancing feet, the drifting pattern of her gown or the slow-shutter record of her tossing curls. To find true abstraction in photography is difficult as the camera is designed to be as accurate as possible. One has to deliberately throw out-of focus a lens that has had to pass severe tests for accuracy or slow down a shutter that has been designed, perhaps, for use at 1/1000 of a second



Abstract or

Modern Mirror
Alfred C. Schwartz, APSA

exposure. The colorful streaks of traffic on a busy corner; a night shot of a main freeway; the reticulated pattern of masts of pleasure yachts in a harbor or marina; broken masses of color seen through the pebbled surface of a glass shower-door; these are a few of the ideas that come to mind when one thinks of abstract themes. There are fewer ideas than one would at first suspect.

When working with color or light and examining what happens to it when seen through various translucent materials, we could be building "an idea so formed". This would be an abstraction as long as it was not of matter or concrete in shape. Taking an emotional theme such as love or envy or desire, photographers could express themselves with symbols rather than concrete forms to describe what these emotions meant to them.

Manet was a painter of the late 19th century who was extremely interested in the impression light made on different objects at different times of the day. He once painted the same hay-stack over and over from day-break until sunset to experience seeing how the light varied. They were records of his impression of the light changing during the day. Our present-day artist-photographers could imitate Manet's activities and study what light angles do to objects according to the time of day. These would be *impressions* cre-

ated by these workers as they would be dealing with material forms.

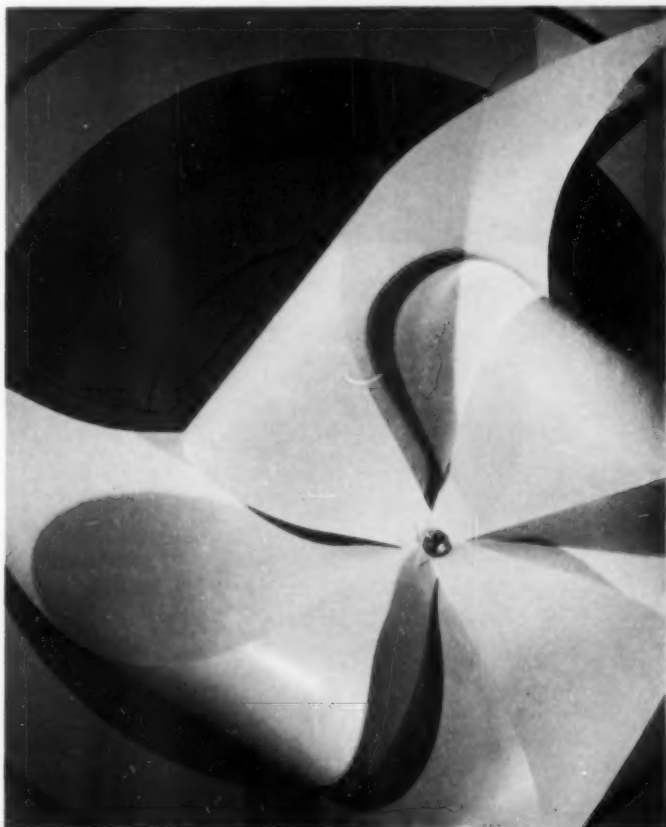
To study true *abstract* compositions we could find examples among the painting students of Hans Hoffman, as shown in "Life" magazine. Or go into an Art Museum or Gallery and ask for examples of Abstract Art. There are many Art books that can show us what true *Abstraction* means or camera clubs could invite local artists or art-lecturers to tell the members what true abstract art is and have them show examples.

When we go to either a black-and-white Salon or an Exhibition of color slides today, the better work shown is usually someone's *impression* of the scene or persons. We frown on "calendar art" or record-shots. We want the photographer to tell us what he experienced; to show us what conditions were like *that* day including the temperature, rain or shine and what the light was like. We want to experience his feelings through the impression he is presenting to us. If he can do this with an "abstraction" then we are on his side but if his impression is too vague then he would have been better off by presenting a more literal record of the scene using definite concrete objects.

In remembering the dictionary's definition there should be fewer pictures titled "Abstraction" in Salons and Exhibitions throughout the country.

Impression?

Abstract Curves
Chas. Buker



CHICAGO 1958



Seven
and
Seventy
Ken Willey



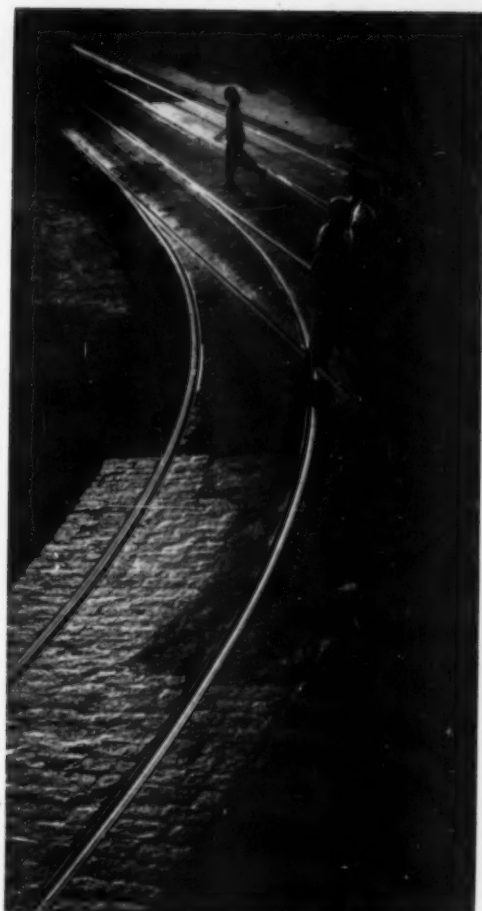
Bois

Francisco Aszmann



Black Madonna

Karel Hajek



Controversy

Ho, Fan, FRPS



Aspen Autumn
Grant M. Haist, APSA

Meet, greet, these new PSAers

every member get a member

- ALEXANDER, Edward J., 8 Garden Naugatuck, Conn. 11'58 C
M. C.
- BAKER, James G., 150 Preston St., Ridgefield Park, N. J. 11'58 CP
Hans Kaden
- BARKLEY, Orval, 484 Church St., Apt. 207, Toronto 5, Ont., Canada 11'58 C
Henry N. Ruffan
- BECKER, Miss Margaret Jean, 1237 Redondo Blvd., Los Angeles 19, 11'58 S
C. E. Wiencie
- BELBECK, P. G., 17 Holly Oak Rd., Wilmington, Del. 11'58 M
J. Joseph DeCourceille
- BOHARD, Conrad J., 147 Parco Rd., Indian Orchard, Mass. 11'58 C
Douglas H. Wanser
- BOND, W. H., 1729 B Seminary Ave., Oakland, Calif. 11'58 CP
Ben Dahus
- BOSS, Miss Doris, 1252 - 3rd Ave., S.E., Cedar Rapids, Iowa 11'58 P
David A. Murray
- BRADFORD, Miss Frances M., 245 S. 45th St., Philadelphia 4, Pa. 11'58 P
J. S. Bradford
- BRADLEY, Sadie (Mrs. Marvin S.), 506 Orchard Ave. Palmyra, N. J. 11'58 S
Mrs. Iva L. Goding
- BRAMLEY, S. F., Box 228, Bala, Ont., Canada 11'58 CNP
M. C.
- BRAMLEY, Molly (Mrs. S. F.), Box 228 Bala, Ont., Canada 11'58 CNP
M. C.
- BRAUN, Robert D., 1755 Grand Ave. Santa Barbara, Calif. 11'58 C
Edgar K. Nouth
- BROWN, Arthur F., Jr., 82 Southwood Rd., Newington 11, Conn. 11'58 CP
Alex Potamianos
- BURHANS, Miss Bernice L., 80 Dunemann Ave., Kingston, N.Y. 11'58 T
Charlotte T. McGraw
- BURNS, Lester S., 4095 Helena Ave. Youngstown, Ohio 11'58 C
Clarence A. Kissinger
- BURNS, Miss Lillian G., 214 S. McAlpin St., Philadelphia 4, Pa. 11'58 CP
Ray O'Day
- BURNS, Merrill, P.O. Box 513, Reno Nev. 11'58 CN
John A. Riggs
- BUSHEY, Dr. Arthur M., 3801 Beech Ave., Baltimore 11, Md. 11'58 N
Henry C. Miner, Jr.
- BUTZOW, John M., 633 DeKalb Ave. Sycamore, Ill. 11'58 C
M. C.
- BYCK, Dr. Harold T., 1400 Hermann Dr., Houston 4, Tex. 11'58 CNPT
C. L. Herold
- BYCK, Alba K. (Mrs. Harold T.) 1400 Hermann Dr., Houston 4, Tex. 11'58 CNPT
C. L. Herold
- CARROLL, Capt. Frederic, 2705 Maryland Ave., Dallas 16, Tex. 11'58 P
M. C.
- CHAIN, Richard M., 44 William Ave. Meriden, Conn. 11'58 J
Alex Potamianos
- CHRISTMAN, Arthur W., 118 White St. Bowmanstown, Pa. 11'58 CP
Howard Witham
- CHRISTMAN, R. Marguerite (Mrs. Arthur) 118 White St., Bowmanstown Pa. 11'58 CP
Howard Witham
- COLVIN, Jack, 122 - 10th St. Huntington Beach, Calif. 11'58 P
Marie D. Kendall
- COOPER, Dr. Ira, 2221 Oneida St. Utica, N. Y. 11'58 CP
Seward W. Fisher
- COTNOIR, Gerard, 37 Van Den Noort St., Putnam, Conn. 11'58 CJPT
M. C.
- CRANE, Dr. Edward M., 468 Oakridge Dr., Rochester 17, N. Y. 11'58 MT
Sydney E. Anderson
- CRAWFORD, Miss Doris June, 2301 Sylvan Lane, Glendale 8, Calif. 11'58 CN
Mildred Morgan
- DANKEVICK, Serje J., Foreign Histories Division, APO 500 San Francisco, Calif. 11'58 P
S. M. Stelson
- DEUTSCH, Dr. J., 8400 Forrest Ave. Philadelphia 50, Pa. 11'58 C
M. C.
- DUFFIELD, Charles L., 6130 Prytan-ia St., New Orleans 18, La. 11'58 CT
M. C.
- ELLISON, L. E., 50 S. Chestnut St. Jackson, Ohio 11'58 P
Jackson Camera Club
- ELMORE, V. J. Jr., 3104 Warrington Rd., Birmingham, Ala. 11'58 P
James S. Larkin, Jr.
- EPSTEIN, Leon, Box 739, Mattituck, N. Y. 11'58 P
Charles R. Glass
- FAULKNER, Miss Ruth S., 31 Connaught Ave., Halifax, N.S., Canada 11'58 CN
William Wood
- FEDOR, Ferenz, 50 East Ave., Norwalk, Conn. 11'58 C
Don Bennett
- FERRIER, Thomas T., III, OP Division USS Forrestal CVA 59, FPO, New York, N. Y. 11'58 CP
M. C.
- FRIDELL, Robert W., Casper Weststrasse 42, Zurich, Switzerland 11'58 C
M. C.
- GABOR, J. A., 2207 Cleveland Blvd. Lorain, Ohio 11'58 C
David A. Murray
- GAERTE, Mrs. Darlene V., 803 Nectarine St., Nampa, Idaho 11'58 P
Don Haasch
- GALL, Miss Yvonne L., 1606 Rialto Ave., Colton, Calif. 11'58 J
R. L. Logsdon, Jr.
- GARLAND, Miss Virginia L., 4601 Bayard St., Pittsburgh 13, Pa. 11'58 C
Margaret McNabb
- GAY, Gordon L., 525 N.E. 5th St. Abilene, Kans. 11'58 N
M. C.
- GIPE, Emmett, Malvern, Iowa 11'58 P
Robert P. Moore
- GLINES, Paul E., 192 S. Beech St., Manchester, N. H. 11'58 P
Eric M. Sanford
- GLUKSTERN, Martin D., 66-20 Wether-ole St., Forest Hills 74, N. Y. 11'58 P
Robert R. Rosenfeld
- GOLDSTEIN, Harry A., 132-48 - 41st Rd., Apt. 1D, Flushing 55, N. Y. 11'58 CJ
Giorgina Reid
- GOLDSTEIN, Edna (Mrs. Harry A.) 132-48 - 41st Rd., Apt. 1D, Flushing 55, N. Y. 11'58 CJ
Giorgina Reid
- GRAVES, Mrs. Elvin, Syria, Va. 11'58 CN
Mrs. Charles B. Cochran
- GREAVES, H. W., 155 S. Mill St., Empire, Ore. 11'58 CN
M. C.
- GREAVES, Mrs. H. W., 155 S. Mill St. Empire, Ore., 11'58 CN
M. C.
- GREEN, Dickson, Heath, Mass. 11'58 P
Alex Potamianos
- GREEN, Edward B., 144-80 Sanford Ave., Flushing 55, N.Y. 11'58 C
Robert J. Goldman
- GURLEY, Miss Barbara, P.O. Box 3483, Carmel, Calif. 11'58 C
R. V. Rinehart
- HAHN, Ernest S., 122 Throop St. Woodstock, Ill. 11'58 C
Jane Shaffer
- HARVEY, D. T., Jr., 15 W. Glebe St., Apt. 12, Alexandria, Va. 11'58 C
Alvis A. Tucker, Jr.
- HARVEY, Raymond D., 8900 E. Jefferson, Detroit 14, Mich 11'58 C
Elwood Armstrong
- HAYES, Earl C., 1144 - 8th St., P.O. Box 509, Portsmouth, Ohio 11'58 CN
H. J. Johnson
- HUNKER, Laurel L., 47 W. Market St. Tiffin, Ohio 11'58 P
David A. Murray
- IMAHARA, Fred N., USS Forrestal, CVA-59 - OP Div., FPO, New York, N. Y. 11'58 IP
M. C.
- JACOBSEN, Mel, 5549 Logan Ave., N. Minneapolis, Minn. 11'58 CP
Harold P. Nasvik
- JAQUETT, Frank B. Jr., 412 S. Church St., Clifton Hgts., Pa. 11'58 P
M. C.
- JENKINS, William J., 439 Sprague Rd. Narberth, Pa. 11'58 C
H. E. Zoll
- JEPSON, Paul D., 340 Richardson Dr. Toledo 12, Ohio 11'58 C
Toledo Amateur Movie Makers
- JOHNSEE, Mrs. Ival B., 1307 Amherst Ave., Los Angeles 25, Calif. 11'58 CM
Orissa Van Brocklin
- JOHNSON, Mrs. Ruth C., 2562 Bourquin Rd., Abbotsford, B.C., Canada 11'58 CNP
Vernon English
- JUDGE, Mrs. Mayo, 2012 - O St., N.W. Apt. 31, Washington 6, D. C. 11'58 J
1958 Philadelphia Convention
- KAMPSCHROD, Lt. Darrell B., 071818 USANESCA, APO 843, New York, N. Y. 11'58 PT
M. C.
- KATIBAH, Edwin E., 127 LaRue Dr. Huntington, N. Y. 11'58 CN
Edmund V. Mayer
- KENNEDY, Charles B., 446 Seneca Pkwy., Rochester 13, N.Y. 11'58 CS
Leona Hargrove
- KENNEDY, K. Kip, 2013 E. Sevier Ave., Kingsport, Tenn. 11'58 CJ
David A. Murray
- KOCK, Mrs. Minerva, 8620 S. Lamont Ave., Oaklawn, Ill. 11'58 C
Leonard Gordon
- KRENICKY, Joseph A., 15 - 2nd Ave. East Islip, L.I., N. Y. 11'58 PT
John A. Conklin
- LAUGHLIN, W. G., R.D. #1, Columbiana, Ohio 11'58 C
Clarence A. Kissinger
- LEACH, David G., 15 Caldwell St., Brookville, Pa. 11'58 CN
D. W. Grant
- LESTINA, Dr. George F., 1604 Wilmette Ave., Wilmette, Ill. 11'58 C
Ralph B. Hamlin
- LOOMIS, Miss Alice, 955 Vogburg St. Flint 3, Mich. 11'58 T
Charles A. Jackson
- LONG-THUAN, Mr., No. 89, Rue Tu-Du, Saigon, Sud-Viet-Nam 11'58 P
M. C.
- LUNDGARD, O. 406 - 21st St., S. Lethbridge, Alta., Canada 11'58 CNP
M. C.
- MAHONEY, Frank, 607 W. 137th St. New York 31, N. Y. 11'58 C
Vincent Stibler
- MARION, Dr. Howard D., 115 Bellevue Ave., Upper Montclair, N. J. 11'58 CP
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- NUTTER, Kenneth M., 922 Evesham Ave., Baltimore 12, Md. 11'58 P
Harold J. Potee
- OETJENS, Edward H., 5218 Northington Dr., P. O. Box 11011, Houston 16, Tex. 11'58 C
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MEMBERSHIP APPLICATION FORM

Chairman, PSA Membership Committee,
2005 Walnut St., Philadelphia 3, Penna.

Date

Please enter my application for membership in PSA. I understand that membership, if granted, shall entitle me to the rights and privileges of participation in the general activities of the Society, to receive its official publications, and to participate in the special activities of as many "divisions" of photographic interest as I have checked below.

DIVISIONAL AFFILIATION:

Color () Photo-Journalism . () Stereo ()
Motion Picture .. () Pictorial () Techniques ()
Nature () My choice of one free divisional
affiliation is: (please print)

Any dues remitted herewith are to be returned if my membership is not granted.

Name Mr.
(Please print or type) Mrs.
Street
City Zone State

SPONSOR: As a PSA Member in good standing, it is my pleasure to nominate the
above for membership in the Photographic Society of America:

Sponsor:

Address:

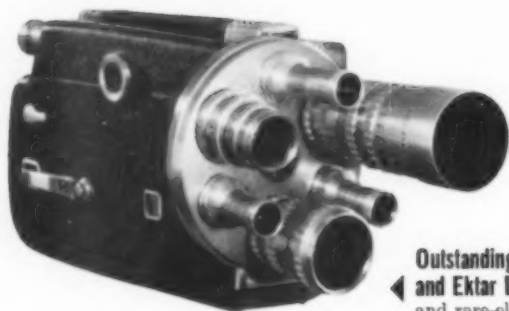
DIVISIONAL AFFILIATION: Participation in the special activities of any one division of interest is included *free* in annual dues; participation in additional divisions is optional; the fee is \$1.25 each per year. Check as many as you wish.

ANNUAL DUES: Individual Memberships for residents of North America \$12; Family memberships (husband & wife) \$18 (inc. 2 divisions). Individual overseas memberships (no divisional affiliation included) \$6. Of the annual dues \$2.50 is for a one-year subscription to the official publications of the Society; subscriptions at \$5 per year are acceptable only from libraries, educational organizations and government agencies.

CLUBS: Dues are same as for individual Membership, \$12, including one division. We suggest that one person be permanently appointed as your Club Representative to PSA. The Journal and PSA mail can be addressed to the club in his care.

SPONSOR: One required; if you do not know a PSA Member who will sponsor you please write to the Membership Committee.

the serious movie-maker's guide



Outstanding Cine-Kodak K-100 Cameras and Ektar Lenses

Here are 16mm cameras and rare-element-glass lenses to keep pace with the most imaginative shooting script. The "K-100" roll loads 100 feet of film. Wind the motor once and you can shoot flowing sequences 40 feet long. Or attach electric motor drive by means of auxiliary drive shaft for continuous operation. Optional hand crank permits professional fades, dissolves, and multiple exposures.

Choice of filming speeds from 16 to 64 frames per second plus single frame. At any speed, precision mechanisms adjust to maintain maximum steadiness.

Cine-Kodak K-100 Turret Camera with 25mm f/1.9 Ektar Lens, \$337. Turret can be equipped with any three of seven Cine Ektar Lenses (in Type C mounts) and matching viewfinders.

Single-lens K-100 Camera with 25mm f/1.9 Ektar Lens, \$299; accepts directly all Ektar Lenses in Type C mounts.



Fast-loading Cine-Kodak Royal

Magazine Camera—Loads in only 3 seconds using pre-threaded 16mm magazines. Lets you switch film at any time.

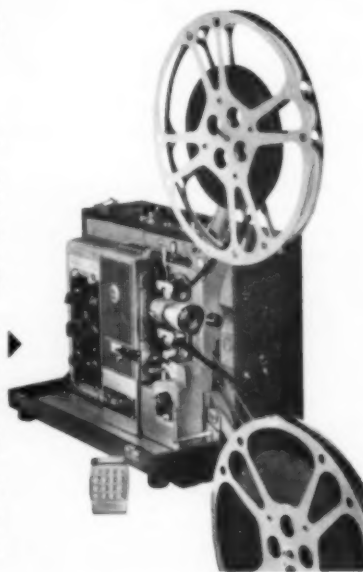
Royal Camera offers 16-, 24-, 64-frames-per-second film speeds, and single-frame exposure for animation and time-lapse sequences. Zoom-type optical finder adjusts for Ektar Lenses from 15mm to 152mm.

With adapter, it accepts any of seven Kodak Cine Ektar Lenses. With 25mm f/1.9 Ektar Lens, \$198.

Add the realism of sound to your movies

Do it professionally with a Kodascope Pageant Sound Projector, Magnetic-Optical, Model MK4. Just have magnetic stripping added to your old or new 16mm movies. (Kodak Sonotrack Coating is only 2½ cents a foot.) Then record your commentary and music as you project your films.

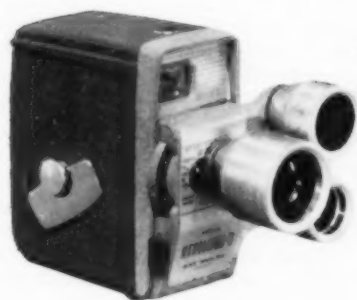
Erase, re-record until you are satisfied. MK4 also plays optical sound tracks. Never needs oiling. With microphone, 8-inch speaker, 10-watt amplifier, f/1.6 lens, 750-watt lamp—\$850 in a single case.



EASTMAN KODAK COMPANY,

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*A selection of 16mm and 8mm equipment
that can deliver results of professional caliber*



◀ Versatile magazine-load Medallion 8

Cameras—Kodak Medallion 8 Movie Cameras load in 3 seconds. Exposure dial automatically sets lens. No focusing necessary. Choice of four filming speeds from 16 through 48 fps plus single frame.

Turret model is lens-equipped for normal, wide-angle, and telephoto scenes. Optical viewfinder shows all three fields. \$159.50. Single-lens model, \$106.50.

Show 8mm movies 5 feet wide—Kodak Showtime 8 Movie Projector (Model 750) screens 8mm movies at their biggest and brightest with a new-design shutter, fast pulldown, and 750-watt lamp. Has variable-speed control. 400-foot reel capacity for half-hour shows. Permanently lubricated. With Kodak Prestape Movie Splicer, \$174.50. 500-watt models, from \$123.50.

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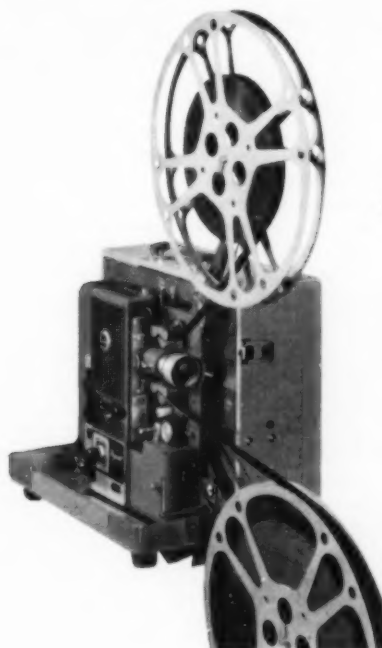
Powerful 8-watt amplifier and well-baffled 9-inch oval speaker, built into the lift-off cover, reproduce quality sound.

Permanently lubricated. Folding reel arms and threading diagram make setup quick, easy. Only \$429 complete.

16mm silent shows—at their best—You see them with the Kodascope Royal Projector ... up to 12 feet wide!

Reel arms are permanently attached. Forward and reverse projection, power rewind, variable-speed control. 400-foot reel capacity. Comes with f/1.6 lens, 750-watt lamp. Permanently lubricated. Only \$295. For critical movie reviewing, with remote-control switch and split-second reversing, see the Kodak Analyst Movie Projector. Price includes daylight viewer for desktop shows. \$390.

Prices are list, include Federal tax where applicable, and are subject to change without notice.



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Rochester 4, N. Y.

Movie Course ...

New Project For MPD

By Esther Cooke, APSA

Beginning with the August 1959 issue of the PSA Journal and continuing over a period of two years, except for the months of May, June and July, the Motion Picture Division will publish in the Cine Section a course of instruction in motion picture photography, starting with the basic mechanics and leading up to and including the more advanced filming techniques. These lessons will be edited by George W. Cushman, APSA, who needs no introduction to PSAers or, for that matter, to many amateur filmmakers who never heard of PSA.

In conjunction with the course MPD will encourage clubs (and individual members) to form local classes based on the lessons and taught by individuals whose qualifications appear to be best suited for the subject of the particular lesson. The individual instructors (and professionals willing to donate their services should be used when possible) need not be members of the Society but the person who acts as coordinator of the course should be a member. A course outline indicating the subjects of the first nine lessons will be printed in an early issue of the Journal and may serve as a guide in selecting instructors for the classes. The instruction should parallel closely the lessons published in the Journal and could be supplemented by demonstrations or workshops when these would best serve to illustrate the subject matter.

The classes could be conducted in various ways or in combinations of methods such as straight lectures, panel or round table discussions, but regardless of the form adequate time should be allotted for questions and answers pertinent to the evening's topic.

When the subjects for the first year appear in the Journal, won't you choose one or more of these subjects and, using anything from notes or a bare outline to a masterly thesis, send your own contribution to George Cushman? At the heading of each lesson he will

list the names of persons whose contributions aided in preparing the lesson. In those instances where the matter submitted is in such excellent shape that it appears to be complete within itself, the writer may be surprised upon opening a future Journal to find it printed verbatim as a special article in the Cine Section bearing his name as its author. Other articles may be re-edited to some extent by the MPD editorial board and appear in the Journal with full credit given to the individuals submitting them. Still other less elaborate contributions may find their way into the MPD Bulletins. Nothing worthwhile will be wasted. Don't stop with one contribution; make it a practice to jot down ideas as they occur to you and send them to George regularly.

Now that we have seen how we may help with the first portion of the program, let us consider how we may best aid in launching the second part, that is, the classes to be held in conjunction with the lessons. Ideally, these classes should be open to all interested persons in the community whether they are members of PSA, of a local PSA club, or without any such affiliations whatever. Also, ideally, they should be free of charge or else require a nominal fee just sufficient to cover expenses where these cannot be otherwise met.

Those of you who live in communities where there are no movie clubs or, perhaps, where the club does not belong to the Motion Picture Division, may wonder how you can help in promoting this course. By showing this article to your club executives you will probably have them interested enough to apply for membership in the Division (and the Society if the club doesn't already belong to that). If there is no club at all where you live—why, this is the best opportunity in the world to start one! Call a meeting of all the amateur filmmakers you know to discuss the project (and have plenty of

PSA membership applications on hand!) In a short time this group could well be the nucleus of a vigorous and progressive cine club.

Once a place and dates are decided upon, the committee should contact all local photographic supply dealers to see whether they would be willing to make some contribution. In many cases the dealers might be able to furnish instructors for some of the classes and possibly equipment when this is needed. It should be pointed out that in return the dealer could send his customers to the class without cost to them (or for the nominal fee should there be one.)

Descriptive notices of the course should be placed on bulletin boards in libraries, colleges, YMCA's and YWCA's—wherever they will catch the public eye. As the time approaches for the first class, newspapers should be asked to play it up, possibly with a picture of the committee at work or of the instructor who will conduct the first session. For a week before its start, radio and television stations, if requested, will probably give mention on their community service programs and, even better, may put the committee chairman on the air for an interview. In any interviews with the press, radio or television stations, the name of the Society should be given prominence as should its aims and those of the Motion Picture Division. If, beforehand, it is made clear that PSA is a non-profit organization there is sure to be no objection to this. All placards used in announcing the course should state that it is sponsored by the Motion Picture Division of The Photographic Society of America, the largest photographic organization in the world, and that it is being given locally under the auspices of the club, whose name should appear in full.

George Cushman has asked that I, as Vice Chairman of MPD, undertake to organize this program. All contributions of material for the lessons should be sent to George Cushman, APSA, 2440 East 4th Street, Long Beach 14, California, but inquiries or suggestions regarding the classes should be directed to me at 407 Spring Street, Albany 3, New York. Won't you let us know how you like the idea and how you are willing to help?

8mm versus 16mm

By Ed Kentera



During the recent Filming For Fun Fiesta which was held in San Francisco under the sponsorship of a PSA member group, The Northern California Council of Amateur Movie Clubs, numerous interesting subjects came to light. During the panel portion of the program a member of the audience asked whether the members of the panel felt that 8mm and 16mm films should be entered in the same contest.

This is a most controversial discussion and proved to be a most stimulating question. Many 8mm filmers feel their films suffer by comparison to the larger film size. As a matter of fact, lengthy articles have been written pro and con concerning the subject. An answer of note was given to the question by George Cushman, APSA, who was serving on the panel as one of the four experts. The answer was simply that he had yet to see a set of rules governing the judging of 8's that could differ in any respect from a set of rules written for 16's.—Think over this apt reply. Could there ever be a differing set of rules? Of course not. We are not arbitrarily penalizing a film because it is of a narrower gauge. As a matter of fact the judges do not wish to penalize it at all. Unfortunately, too frequently this is being done by the 8mm filmer himself.

A renowned pianist is famous not because he plays a great piano. His renditions are equally acclaimed even when performed on a lesser instrument—It's the pianist, not the piano—likewise, it's the filmer, not the camera. We readily admit the finer instrument delivers a more pleasing tone. We'll admit too that the 16mm film is readily discernable by a somewhat more pleasing quality. We won't admit, however, that a man is necessarily a great artist because he plays a Steinway, nor is he a great filmer because he uses 16mm film and equipment.

What lies behind the existing re-

luctance of many 8mm filmers to compete in contests with the 16mm films? Doubtless there are many answers. Here are a few.—

1. The lower cost of film causes the filmer to be less discriminating in the use of his camera.
2. The very nature of the 8mm camera suggests its use for "whip shots"—these are the unplanned, "shoot from the hip" variety we see much too often. This variety is also seen in a good many 16mm films.
3. Many of the more advanced 8mm filmers trade up to 16mm.
4. The inclination for more 16mm filmers to seriously adopt movie making as a true hobby rather than just a pastime.
5. Because of the greater percentage of 8mm being used more films of this size are weeded out of contests. This would lead one to believe the judges are unfair to the 8mm films.
6. And finally, of course, because of the greater investment both in film and equipment the 16mm filmer will usually give greater attention to the scene he is shooting before pressing the starting button of his camera.

Contests are being regularly conducted and in many of these contests 8mm is winning over 16mm. The true mark of a good movie is not to be found in the gauge of the film but rather in what the filmer has done with his film. Too often when 8's are shown on a program with 16's the 8 will suffer in projection due to the fact that the improper screen size is used. It goes without saying that the smaller film size cannot be blown up to equal screen size with the 16mm film. Beyond a certain point a deterioration of the 8mm picture is readily apparent. There is a definite limit to the size such a minute image may be enlarged and this limit can only be determined by the filmer upon appraisal of the projection equipment he is using.

Today with the television set in our homes playing a large part in our daily living we have truly accepted one thing that is common to all. We sit before a greatly reduced screen than that upon which we project our films. For all intents and purposes the picture transmitted to us by the medium may well be 8mm as well as 16mm. After all 17, 21 or 24 inches is the largest area on which we will see the picture. This is proof irrefutable then that it is not the size but the content of the film which must be evaluated.

No denial is made that certain minor relocations of camera angle are important when filming with 8mm. It is a well established fact that distant vistas do not record as pleasantly on 8 as they do on 16mm. Does this mean then that the scene desired cannot be captured by the 8mm filmer? Of course it doesn't. It only means that another method or angle must be employed in achieving the desired result.

The quality built into the 8mm cameras, lenses and projectors differs only in size. The same painstaking care is exercised in the construction of the equipment and the same film is used. The film responds to similar light values and the camera records dependent upon the fashion in which it is used. This is all that is asked of the 16mm equipment and this is what is delivered by the 8. The 8mm filmer must never lose track of the important fact that he is recording an image exactly one-quarter the size of the 16mm image. With this thought in mind he should project his films accordingly. These films will then compare favorably with the larger film sizes and should entitle them to compete in contests side by side.

The same dedication to accuracy and the constant awareness of purpose which is applied by many, but not all 16mm filmers, may well be adopted by the 8mm filmer with a resultant improvement of his filming ability.

Five Ways To Make Wipes

By Donald Lyman

Fades, dissolves, and irises are somewhat common in amateur filming endeavor, but wipes are not seen so much, and one reason is that they are not as easy to make. They take more care to execute correctly, and their purpose can be served about as well with a fade or dissolve.

However, for those who would like to make wipes, here are five ways to achieve this interesting effect. Three are made while the picture is being shot, one is made in the darkroom or laboratory, and the fifth is made after the film has been processed. Take your pick.

Wipes in the camera

The first method consists of pushing a black card in front of the lens, winding back the film a few frames, and then repeating the black card routine on a new scene. It is simple to execute, but accuracy cannot be assured.

It is best to hold the black card from 6 to 10 inches in front of the lens. If the wipe is to be from left to right, the card is pushed in front of the lens from the left. If a two second wipe is desired, then two seconds should be used to push the black card across the area covered by the lens. As soon as the card has crossed this area, the camera is stopped immediately.

The film is now wound back in the camera. For a two second wipe at silent speed, the film should be wound back 32 frames. At sound speed 48 frames would be wound back.

The camera is next set up on the second scene, the black paper is placed in front of the lens, and when the camera is started the black paper is pulled to the right, again at the same speed which means uncovering the lens in two seconds, and the wipe is complete.

As can be imagined, the wipe may not be accurate due to the unevenness of the pull of the black card. Any such unevenness can be completely eliminated if a mirror is substituted for the black card, the second method we shall describe.

Some kind of a wooden or metal track is necessary for this method, however, and the mirror is placed at a 45° angle in front of the lens and in such a way that the mirror may be pulled away from the lens on the track.

The one drawback to this method is that both scenes must be set up and be ready to be photographed at the same time, with one scene at right angles to the other.

The camera is set up and focused on scene one, with the second scene at a 90 degree angle to the camera lens. The camera is started on scene one. Then, when it is time for the wipe, the mirror is pushed along the track in front of the lens. This brings a reflection of scene two in the mirror in front of the lens, and the wipe is complete. It is a fool proof method of making a wipe, and if the track is rigid and straight, the result is perfect every time. The only objections are that the action in the reflected scene will, obviously, be reversed, and the two scenes must not only be ready to be photographed at the same time, but their proximity and relationship must be exact.

A third method that can be done when the camera is photographing the subject is to use two photographs and, with single frame photography, cut one photograph into strips thus revealing the second photograph which lies beneath it. (See illustration)

The writer has made several wipes in this manner, and the procedure that seems to work the best is to make a small enlargement of the last frame of scene 1 and a similar enlargement of the first frame of scene 2. In black and white this works wonderfully, but with color it is difficult to match the color perfectly. Even so, the wipe happens so fast that your audience hardly has time to consider the color discrepancies.

My procedure has been to make these two enlargements just the size of my titler. My area is exactly 2 x 2½ inches and is ideal for a wipe



A "wipe" in progress. Timing of a wipe can vary to meet tempo of scene, from 8 to 48 frames. See text for details.

of this kind. I place the enlargement of the first frame of scene 2 in the titler, centering it carefully, then place the enlargement of the last frame of scene 1 on top of the first enlargement. The latter is fastened by hinging it along one side only with a piece of Scotch tape or similar material which will permit it to be lifted up.

With both enlargements in place, a few frames are photographed. Then a small strip of the top enlargement is cut away with a pair of scissors. This strip should be about 1/30 the width of the enlargement.

After the strip has been cut away, one frame is exposed. Then another strip is cut away and another frame exposed, and so one. This is kept up until about 30 strips have been cut away, one at a time, and 30 frames have been exposed.

When projected, obviously a wipe will be the result. This section of film is spliced into the film between the two related scenes, and the audience will see one scene wipe away, revealing the second.

Darkroom wipe

The fourth method of making a wipe can be done by anyone who has a titler and access to a darkroom. It is not an easy method, but it is accurate, and is, primarily, the method used in all professional labs.

Positive, black and white film is placed in the 16mm. camera (this cannot be done at home with the normal 8mm. camera) and a wipe is made with black and white paper. The wipe can be of any kind desired, any speed, and shape, simple or intricate.

When the positive film is developed to high contrast, a print of it is made on another piece of positive film. This can easily be done by threading this "master" positive,

which we shall call matte #1, in the camera next to the lens, with the raw positive film away from the lens. Emulsion sides should be placed together.

Now, point the camera towards a white card in the sun with the lens at f:11, and expose enough footage to assure a duplicate of matte #1. This corresponding or complementary matte we shall call matte #2.

With the camera loaded with color film) if your original is color film) thread the original scene and matte #1 in the camera together with the raw film (this must be done in total darkness) and make a similar exposure, this time on the sunlit white card at about f:5.6.

Wind the film back in the camera after removing the original and matte #1. Now, substitute scene #2 and matte #2 and repeat the procedure. Care must be taken to see that matte #2 is placed at the exact spot on the raw film as was matte #1. This can be assured by cutting a notch in the edge of each of the films, or, as the professional labs do it, by punching a hole in the films.

If these starting points are accurate each time, an effective and professional looking wipe can be expected.

Using the camera as a printer is not the easiest thing in the world to do, and if access to a printer is

possible the job will be much easier to execute, although the finished result will be no better. This system, although involved and detailed, is more than offset by the fact that any kind, shape, or sort of wipe, simple or complex, can be done and done well, accurately, and effectively.

"Dry wipe"

The fifth method is very simple, and has been used by amateurs for years. It consists of merely splitting two scenes of the film and re-uniting with splicing tape. This can be done with 8mm. as well as 16mm., black and white or color, single or double perf.

It has an extra advantage in that the wipe can be made exactly where it is wanted in relation to the two scenes to be used.

A simple jig is helpful though not necessary. This jig should consist of a wooden trough or gutter just as wide as the film and about 20 to 30 frames long.

Into this jig are placed the two scenes which are to wipe, one on top of the other. A razor blade is now used to cut the scenes in two, diagonally. If a one second wipe is desired at silent speed, then the diagonal wipe should cover 16 frames. The length of the wipe can be accurately controlled by increasing or decreasing the number of frames included in the diagonal cut. Also,

MOVIES

the wipe can be made in either direction, according to which way the cut is made.

When the films are thus cut, they are placed edge to edge, preferably on a splicer if convenient, and a piece of the new Mylar splicing tape placed on each side, the full width of the film. If a careful job is done, the wipe will be accurate and look quite professional on the screen. The author used this method over 20 years ago, employing the drug store variety of Scotch tape. Although in the intervening years there has been some bleeding of the adhesive, the wipes still project perfectly and are in every way satisfactory.

Of these five ways to make wipes, take your pick. Three are made when the film is exposed, one is made "in the lab" or darkroom, and one is made after the film has been processed and is ready to project. There are other methods of making wipes, but most of them are variations of these five basic procedures. Dress up your films with wipes at the proper places, and have fun doing it.

A Journal Profile

Sal and Nadine Pizzo

When Sal Pizzo purchased an 8mm. movie camera in 1951, he didn't know at the time that his wife, Nadine, would become his co-producer in the film productions that were to emanate from this now famous husband and wife team.

Sal hadn't counted on Nadine's intense interest in the possibilities of artistic and dramatic expression which she so quickly saw in the little compact bundle of machinery Sal had purchased. Here was one wife, he soon found, who would do more than carry the tripod and the gadget bag!

"Nadine is a real working partner in the Pizzo team," he says. "Any success

that we may have achieved in amateur movie circles is due in a great measure to her complete cooperation and a strong desire to use this challenging movie medium not as a pastime, but as a creative means of expression."

As soon as Sal had learned how to focus his lens and set the light stop, he turned his thoughts to his first filming effort. His first production was entitled "The Nativity". "From the start," he says, "Nadine had a keen interest in the camera's use. To her it was more than a recording device. She soon saw it had the power, if used correctly, to convey meaning and interpret ideas. She consented to prepare the costumes for



Nadine as the star of "Elyra."

our biblical film, and the results of her ideas and her efforts along this line were largely responsible for the success of



Sal filming Michelangelo's "David" in the Accademia, Florence, Italy.

that first venture in motion picture making for us both."

That this team did an excellent job on their first production is evidenced by the fact that "The Nativity", with sound on tape, won the grand sweepstakes in the first contest it entered, the annual film competition sponsored by the Northern California Council of Amateur Movie Clubs in 1953. Following that this little gem made the ACL Ten Best in 1954, the same in the PSA competition that same year, was one of the Ten Best in the Queensland Cine Society's International Competition in 1955, and was awarded first prize in the International Gold Cup Competition later that same year.

By April of 1953, and with the experience gained in filming "The Nativity" behind them, Sal and Nadine began searching for a theme or story which had more to offer of a serious, dramatic nature. They wanted a subject that "would give us full scope for the dramatic use of lighting" and which would be primarily a film of visual representation, which, in the final analysis, is movie making at its best.

"We both felt 'The Fall of the House of Usher' was what we wanted to do," says Nadine. "The mood qualities and dramatic content of the story rendered it so irresistible to us that the enormous difficulties inherent in the vehicle compared to our limited facilities presented a challenge we couldn't resist."

Friends played the parts of the principal actors, with Sal being Usher himself. The Pizzo home became the studio. Draperies, home made flats, borrowed antiques, and special props gave the necessary realism to the story, and

proper use of lighting gave the illusion of space which in actuality didn't exist. The basement was used as the dungeon burial chamber.

"We had picked 'Usher' because of its challenging possibilities, and before we were through we knew we were into something pretty deep. We wanted to portray the lead character not as a melodramatic monster," she says, "but rather as a strange and haunted human being caught in the tragic web of heredity and environment. But would this interpretation reach the audience from our screen portrayal? How to so produce each scene to achieve this end was our great challenge, and it is one of the invigorating experiences to come from real motion picture production, no matter on what level."

At first, Nadine admits, the possession of a motion picture camera meant no more to her than a happy diversion from the serious creative labors of painting. "That attitude persisted no longer than the brief period required for acquainting ourselves with the basic mechanics of the equipment and the fundamental demands of the medium it was designed to produce," is the way she describes it. "As a relaxing hobby, it could never have claimed more than a passing interest, but the early recognition of the composite character and creative potential of the motion picture elevated it from a casual pastime into a challenging and enormously satisfying means for expression.

"The pushing of a trigger can never yield an experience comparable to the immediate act of translating thought and emotion through finger tips and



Sal and the Bolex before the Temple of Castor and Pollux in Sicily.



Nadine on the bank of the Arno in Florence lining up a shot of the Ponte Vecchio.

brush point onto the painted canvas. The nature of the motion picture entails less direct and more involved working methods. The act of communication is extended over a greater span of time and encompasses a wide range of creative activities. The end result can be a fuller statement than is possible through a single medium.

"The motion picture medium is a composite of virtually all the arts, capable of infinite diversity of expression, and making enormous demands upon the artist. It is compounded of the arts of painting, drama, literature and music, which must be understood and utilized as individual ingredients and fused into ultimate unity," she believes.

"Outrageously abused, and mistakenly regarded among amateurs as an achievement within easy reach of anyone who can purchase a camera and apply himself with reasonable industry, the motion picture in actuality demands no less in latent talent and intensive study than any of the great arts that it comprises. Were it easily mastered and limited in scope, it could never hold my interest. For me it is the great art form of our time, capable of expressing anything under the sun, and offering limitless possibilities for exploration. Its creative potential is inexhaustible, and for those who recognize it for the complex and wonderful medium that it is, it can provide a lifetime of study and expression and inner growth which in the end will leave one still upon the brink of new discovery."

The Pizzos must have been born with a dramatic and artistic streak in them. Each has had theatrical experience and training. Sal has had years of Little Theater activity in which he has acted in many plays, while Nadine's theatrical training and experience have been more from the point of view of costuming and dance.

Study at the California School of Fine Arts and the University of California, plus years of experience as an easel painter have combined to give Nadine an enviable understanding of color and composition. And as for Sal, he fits in that groove nicely, too, for he earns his living as a sign artist.—G. W. C.

Filming Large Interiors

By Richard Hartwell

One of the great stumbling blocks for the amateur is the filming of large interiors. By this we mean extra large rooms which require an extra large amount of illumination for adequate exposure even at f:1.5. Normally the amateur gives up because he knows he doesn't have enough light reflectors and bulbs, and even if he did, he figures he would just blow the fuses anyway.

There are several ways to skin this cat and come up with a rather good solution to the problem.

Let us suppose we have a large room in a clubhouse, a library, a civic building, a church, or similar structure.

First of all, are there any windows? If so, the exterior light will probably do a pretty good job of illuminating the inside, although this light will be spotty. That is, there will be light areas and dark areas and there is no way to spread the sunlight around, for even if huge reflectors were set up, they would show in the picture.

Use sunlight

One answer is to use the sunlight that does come in, and then lighten the shadows with daylight (blue) photoflood lights. These can be placed behind furniture, tables, or objects in such a manner that they are hidden from the camera lens. An exposure meter will determine what areas are sufficiently lighted and what areas need still more light. But in this connection remember that it is not necessary that all areas be equally lighted. Uneven lighting is acceptable, so don't give up just because the dark areas may not be as light as you might like to have them.

Try low key

Another way to light a large interior is in low key, or at least a modified low key. This is easily done with photospots. These throw an in-

tensely bright light in one concentrated area. A few of these can be used to light up special areas, with the rest quite dark. This is an excellent way to highlight and focus attention on certain features of the room which might at times be desirable.

The professional usually begins to light a room with the back lights. That is, he begins at the rear of the set and aims his bright floods towards the camera position. After this is done, he then begins to fill in the shadowed areas. The amateur can often create the illusion of tremendous depth by doing much the same thing, that is, by lighting his set or room from the rear with back lights, giving the objects in the room a silhouette. If the subject will permit this treatment, it will be one solution, and works exceptionally well if the script calls for an actor to walk through a dark room at night.

Half speed

Another method is to spread the flood lights around as far as possible and then shoot the scene at 8 frames a second. This permits twice the exposure, and often is the difference between success and failure in capturing a large set. Of course, if people must act in this scene, they must be required to move at half speed since the slow running camera will otherwise speed up their action.

Use stills

But one of the best and most successful methods of taking a movie of a large interior is easily accomplished with a still camera. This method can be easily employed if there is no motion or action in the room.

If the film is in black and white, a picture is made and copied with the movie camera.

If the film is in color, the same thing is done with a still camera loaded with color film. If a 35mm.

transparency is used, it may be difficult to copy this small a field with the average movie camera, although it can be done. If extension tubes are available, they can be used. But since the average filmer does not possess this equipment, the use of front lenses (auxiliary lenses) will serve nicely. The diopter rating of the front lens should be 12, and if the transparency is the normal 1 x 1½ inch variety made with the average 35mm. camera, it should be placed 3½ inches in front of the movie camera lens. Using the above diopter lens and the transparency 3½ inches away, the normal 1 inch lens must be used on a 16mm. camera and the normal ½ inch lens must be used on an 8mm. camera.

Illumination must be from behind, and a strong light coming through a pair of condensing lenses will be found best. If these are not available, shine a #1 or #2 photoflood light onto a piece of opal glass, the latter being about 2 inches behind the transparency.

Centering at this distance is critical, and unless some method of accurate centering is at hand, tests will have to be made to determine accurate centering.

Titler helps

It may be easier to have a color enlargement made from the transparency—an enlargement just the size of the filmer's small titler. If this is done, the enlargement is placed in the titler and the exposure made the same as with any title. This is the simplest way to obtain a picture in color of the interior and gives a most realistic result.

Some years ago the writer was asked to make a color film of a new church and this problem came up. The new 100 Super Anschrome had not been introduced and lighting of the two large main rooms was out of the question for motion picture making.

The last described method was

used, except that a 3½ x 4½ camera was used, and the area covered on the film was determined exactly to coincide with the area of the titler employed.

Scenes in the pastor's study and all shots of people were filmed in medium shots and sufficient lighting was used to give adequate exposure. The editing was made to fit with these scenes in such a way that when the film was projected no one would know that any trickery was employed. When the pastor opened the main door to the auditorium and his guests came through, they expressed much interest in what they saw. Of course the copied still followed. As they turned their heads, another copied still of another part of the auditorium was cut in at that point, and this cutting continued to give a very realistic impression that the church was fully lighted for motion picture work, yet a time exposure of some 30 seconds at a small lens stop on the still camera had been used.

It is also possible to pan such shots. To do this, the still picture to be copied must be much wider than the camera lens will cover. Then, as the picture rests in the titler and the movie camera is started, the pic-

ture is slowly pulled from left to right in the titler, and the result is that the camera is panning on the subject.

Time exposures

Another method which can be used is to employ a movie camera which will take time exposures. The camera is set up in the room, and the necessary exposure given on each frame. This takes a lot of time, but the result is worth it, for on the screen the picture looks very real.

There is one important secret to taking time exposures on movie film, and that is to make certain that each frame receives exactly the same exposure as all the other frames, and there is one way to do this:

Suppose, for example, you lighted a room and your exposure meter showed that 2 seconds at f:2 would be required to get proper exposure.

If you used a stop watch, it is doubtful that you could get accurate exposure on each frame. If you missed by as much as a fifth of a second, which wouldn't be hard to do, that would be an error of ten per cent, and on the screen you

would notice the unevenness of a ten per cent error.

The thing to do is to close down the lens and give more exposure. At f:8 this same set-up would require 32 seconds exposure. If you missed 1/10 of a second on 32 seconds, you can see that this difference would be so slight that it would never be noticed on the screen. If you have the time, you could close down to f:11 and give 96 seconds exposure, or go on down to f:16 and give 128 seconds exposure. These extra long times would definitely insure a good even exposure upon projection.

The writer uses a metronome for work of this kind, counting off the clicks. It has been found to be more accurate than trying to go by a stop watch.

Always remember that your depth of field is going to be much greater at these smaller lens openings, and in large interiors it is important that the near objects be as sharp as the distant objects. This isn't possible when working at f:1.5, but a beautiful picture results when given a time exposure at f:11 and f:16.

Next time you get a large room assignment thrown at you, pick one of these ways to solve the problem, then go to it.

Gems From A Portfolio Notebook

And now to the really important part of my job. I would like to discuss one phase of salon exhibiting. In our judging we have had a change of values, a change for the worse in my opinion.

Salon judging is done by people who have been successful in having large numbers of prints hung. They are therefore experts. The majority of these experts learned the business in their own camera clubs. There the judging was largely on a basis of technique—big print, sharpness, and center of interest, dominance, color control by toning, rules of competition.

These factors are all good, but no one of them covers the really important part of judging, namely, the message that is or is not conveyed by the print. Very often through the teaching of camera clubs, the photographer's technique improves by leaps and bounds. Unfortunately he does not get the same help and training in the recognition of, selection of, emphasizing of the importance of, the emotional message of the material.

This neglect on the part of our camera clubs is reflected in the judges who graduate from the club to the international salon. It is the reason for the numerous instances of the beautiful technique in an otherwise meaningless print.

Don't misunderstand me—there are many many fine judges in our salons. But there are also some technicians who are not artists. Now the same artists make very poor judges in our salons. Most of them are fighting for some particular style in art, such as modern or one of its deviations. But the real judge is between the two extremes. He does not demand absolute sharpness throughout the print, nor will he accept fuzziness that is obtrusive and disturbing. He doesn't demand that every print be completely full scale, nor will he accept the print that is muddy, weak, and disturbingly so. He doesn't demand that a bold center of interest be placed as one of the thirds. He recognizes that there are certain beautiful things in which the whole is the center of interest, not just an emphatic part.

In our analysis of the prints in 52, let us see if we can become adult, sincere, fair judges. Let us train ourselves to see and evaluate the good points. Let us learn when a so called rule can be safely, even advisedly broken. Let us look for and learn to evaluate the emotional values that are applied in the print, for therein lies the reason for all photography.—Dr. C. J. Marinus, Commentator.

Join a Portfolio or Slide Circuit, see page 48

Cinema Clinic

Conducted by George W. Cushman, ASPA

All Time Best

Persons interested in the motion picture often discuss what is the greatest motion picture of all time, and every so often we find such lists being made public by various groups. Nearly always these lists contain several of the same films, indicating that no matter who the people are, they seem to agree on at least a few of the all time greats.

The most recent list was compiled from the votes of 117 film experts from twenty-six different countries. They rated the best dozen in the following order:

1. Potemkin
2. The Gold Rush
3. The Bicycle Thief
4. The Passion of Joan of Arc
5. Grand Illusion
6. Greed
7. Intolerance
8. Mother
9. Citizen Kane
10. Earth
11. The Last Laugh
12. The Cabinet of Dr. Caligari

Many of these titles are no doubt strangers to numerous movie devotees, and several were made a good many years ago. *Intolerance* and *Greed* are at least 40 years old, and *The Gold Rush* can't be much younger.

Why are these films so great, and why aren't more recent films among the top 12? As we improve and learn more about the art of motion picture making, can't we improve on these early attempts?

First of all, the things that made these films great is that they were motion pictures 100%. They were not, as much of our current Hollywood offerings are, filmed stage plays, or partially so. They did not depend upon dialog to tell the main part of the story. They did not have sound or color, for a real motion picture needs neither. The content of any shot was combined with the content of the succeeding shot to create

meaning—something seldom done today.

Back in the days when most of these films were made, the motion picture was experimental. It had not been recognized as an art, yet such masters as D. W. Griffith, Sergi Eisenstein, and others, were cognizant of the fact that here was a vital, forceful means of communication. A story or message could be told with everlasting emphasis—in a manner impossible by the written word or the stage drama.

These men experimented. The box office hadn't been invented yet, and they tried to see how great an impact on an audience they could make.

Today, few motion picture producers know what real motion picture making is. And audiences care so little about true filmic form that they will accept anything that interests or amuses them, no matter how the film has been put together.

With no incentive except what the public will pay for, and the public doesn't know the difference, why should any film producer try to create a work of art? It wouldn't be appreciated nor profitable.

The cost of a novel is a few months rent on a typewriter and a couple of dollars worth of paper. The cost of a painting is 50 cents worth of canvas and a couple of dollars' worth of oil paints. In these arts a masterpiece can be made to exist for three or four dollars.

But a motion picture, at least on a serious level, can run into thousands of dollars. And if a Leonardo da Vinci or a Michelangelo comes around to produce a masterpiece on film, what does he get for it and who finances him? And in the end, who appreciates his effort?

The trouble lies with the public. Few people know what the true form of the motion picture is. They are content to be amused or entertained, and have no time to study a film for its artistic and, in this sense, filmic form.

We who know motion pictures should see these films, not once or twice, but often, and study them to see what has put them on the all time list of screen greats.

We are trying to get some of these films to show at the PSA Convention in Louisville next year. We hope to have someone there to explain and analyze these films for us, to tell us why they are great and why they have stood the test of time, and perhaps most of all, why modern films do not compare with these.

But herein lies a good lesson for the amateur filmer. Whereas the professional must keep an eye to the box office when making his films, must remember to give the audience what it wants and forget about true filmic form, the amateur has no such restrictions. If the amateur really understood the film art and wanted to create a masterpiece, there is nothing to stop him. The same raw film he uses on the record shots of his kids could just as well be used to turn out another *Gold Rush* or *Bicycle Thief*—films that need not be expensive to make.

But why doesn't the amateur try to produce something above the average record shot type of thing he normally does, the "still shots in motion" he so often accepts as motion pictures? The answer is because he does not know what movie making really is. He does not know that the art of the film calls for telling a story by visual representations, by the ideological—and temporal—content of the shots, the meaning coming from the order of those shots. He does not know that the true motion picture is more than the mere recording of an act performed by people simply acting in front of the lens, or recording the colorful beauties of God's handiwork, for which God should get the credit for the beauty and the film manufacturer the credit for the color reproduction.

Then, too, the audience is at fault, for they do not appreciate true art on the motion picture screen, and will usually applaud much more enthusiastically something half as good in its filmic form.

And lastly, it is the judges, for if the amateur does do a creditable job, and sends his picture to a contest, the judges do not know enough about film making to recognize his efforts, picking something instead

See clinic, page 47

Exhibitions & Competitions

Monochrome

Note: M—monochrome prints, C—color prints, T—color transparencies, SS—stereo slides, L—monochrome slides, A—architectural prints, S—scientific or nature prints. Entry fee is \$1.00 in each class unless otherwise specified.

PSA Approved

These salons initially approved for monochrome portion only by Pictorial Division. See other listings on this page for approval of other sections.

(For listings and approval send data to Alfred W. Hecht, Hotel St. George, Clark and Henry Streets, Brooklyn 1, N. Y.)

Charleroi (M) Closes March 1. Exhibited April 12-26 at Palais des Beaux-Arts. Data: M. Roger Populaire, 18 Rue J. Destree, Charleroi, Belgium.

Mantes-la-Jolie (M.C) Closes Mar. 1. Exhibited in April and May. Data: H. Lefebvre, 6 Avenue Jean Jaures, Mantes-la-Jolie (S. et O.) France.

Runcorn (M.T) Closes March 2. Entry free; one sliding required for postage. Exhibited April 1-4 at Runcorn Technical College. Data: P. Leatherbarrow, 13 Waterloo Road, Runcorn, Cheshire, England.

Handsworth (M.T.L) Closes March 7. Entry free; return postage requested. Exhibited April 23-May 2. Data: R. J. Poppleton, 41 Teddington Grove, Perry Barr, Birmingham 22B, England.

Hertford (M.L.T) Closes March 7. Exhibited April 18-25 at The Corn Exchange. Data: J. M. MacGregor, 41 Corens Road, Ware, Herts., England.

Jackson (M.C.T) M.C closes March 7; T. March 14. M.C fee \$1.00. Exhibited March 22-April 4. Data: Tom G. James, c/o John M. Mattingly, Box 1763, Jackson, Mississippi.

Marine (M.T) Closes March 10. M fee \$1.50. Exhibited March 15-April 12 at The Mariners Museum, (50 selected prints at Smithsonian Institution, Washington, D. C. May 1-31.) Data: The Mariners Museum, Newport News, Va.

South African (M.C.T) M.C closes March 26; T. April 2. Exhibited in May and June. Data: Johannesburg Photo and Cine Society, P. O. Box 7024, Johannesburg, South Africa.

Cincinnati (M.C.S.S.S slides) Closes March 30. M.C fee \$2.00. Exhibited April 26-May 9. Data: S. H. Bryant, 514 Camden Ave., Cincinnati 29, Ohio.

San Bernardino (M) Closes March 30. Exhibited April 23-May 3. Data: Ellsworth Fisel, 919 27th St., San Bernardino, California.

Brisbane (M.S.T.S slides). Exhibited during May. Data: D. McDermant, 54 Shetland St., Brisbane, Queensland, Australia.

Seattle (M.C.T) M. C fee \$2.00. Closes April 6. Exhibited April 12-May 3 at Art Museum. Data: R. L. Niclas, 11415 34th S.W., Seattle 66, Washington.

Teaneck (M.C.T) Closes April 8. M. C fee \$2.00. Exhibited April 27-May 9. Data: Patricia Mulcahy, 52 Selva Ave., West Englewood, N. J.

Baltimore (M.C.T) Closes April 14. Exhibited April 24-May 4. Data: Vernon N. Kising, 2527 Creighton Ave., Baltimore 14, Maryland.

Portland (M) Closes April 27. Fee \$2.00. Exhibited May 10-24. Data: Miss Christabel Cordell, 531 Sawyer St., South Portland 7, Maine.

Sydney (M) Closes July 8. Exhibited August 8-19 at Town Hall. Data: A. R. Andrews, YMCA Camera Circle, 325 Pitt St., Sydney, Australia.

Rosario (M.T) Closes July 15. Exhibited August 12-25. Data: Pena Fotografica Rosarina, Casilla Correo No. 621, Rosario, Argentina.

Other Salons

Barretos (M) Closes June 10. Exhibited in August. Data: Foto-Cine Clube de Barretos, Caixa Postal 265, Barretos, S. P., Brazil.

Notices

To be listed on this page, notices of exhibitions must be sent to the individuals noted under each heading. Notices of PSA Competitions and of Contests should be sent direct to the Journal, 28 Leonard, Stamford, Conn.

Color

(For listing and approval send data to Adolph Kohner, West Main St., Amonia, N. Y.) Entry fee \$1, unless otherwise specified.

Alaska: March 12-15, deadline Feb. 20. Forms: James Young, 177-7th Ave., Fairbanks, Alaska.

Charter Oaks: March 17-18, deadline Feb. 23. Forms: Latham B. Howard, 71 Rumford St., West Hartford 7, Conn.

Lake Erie: March 16-22, deadline Feb. 24. Forms: Chas. W. Dillman, 1988 E. 66th St., Cleveland 3, Ohio. 2 1/4 x 2 1/4 slides accepted.

Montreal: March 10-18, deadline Feb. 25. Forms: Frank W. Simard, 4405 Coronation Ave., Montreal 28, P.Q. Canada. Color Prints Accepted.

The Dalles: March 23-25, deadline March 1. Forms: Mel Olmstead, Box 161, The Dalles, Oregon.

San Francisco: March 8-22, deadline March 2. Forms: Dr. J. H. Arrieta, P. O. Box 168, San Francisco 1, Calif.

New York: April 3-10, deadline March 6. Forms: Albert Widder, APSA, 77-14 113 St., Forest Hills, 75, N. Y.

Jackson: March 26-April 3, deadline March 14. Forms: W. M. Dalehite, 755 Avaredo Drive, Jackson 4, Miss.

Springfield: Apr. 8-21, deadline March 28. Forms: Douglas H. Wanser, APSA, 55 Cooper St., Springfield, Mass.

Cincinnati: Apr. 29-May 3, deadline March 30. Forms: Miss Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio. Entry fee \$1.25.

Auburn: Apr. 17-26, deadline Apr. 1. Forms: Robert W. Lawrence, 211 N. McDaniels Dr., Auburn, Calif.

South Africa: May 11-13, deadline Apr. 2. Forms: M. L. E. Tweedie, P. O. Box 7024, Johannesburg, S. Africa.

Brisbane: May 4-9, deadline April 3. Forms: Mr. K. O'Halloran, Hon. Sec. Box 978M, G.P.O. Brisbane, Queensland, Australia. 2 1/4 x 2 1/4 slides accepted.

El Camine: Apr. 24-May 2, deadline Apr. 3. Forms: Louis Kay, 5441 Norwich Ave., Van Nuys, Calif.

Seattle: Apr. 24-May 17, deadline April 6. Forms: Miss Dorothy M. Smith, 6003 32nd Ave. N.E. Seattle 15, Wash.

Teaneck: Apr. 27-May 9, deadline Apr. 8. Forms: Patricia Mulcahy, 52 Selva Ave., West Englewood, N. J., also Color Prints accepted.

Reading: May 3-10, deadline Apr. 11. Forms: John A. Falkenstein, R.F.D. #4, Reading, Pa.

New Zealand: May 12-20, deadline Apr. 20. Forms: N. Matheson Beaumont, ARPS, P.O. Box 2035, Dunedin South, New Zealand.

Baltimore: April 24-May 24, deadline April 14. Forms: Vernon N. Kising, APSA, 2527 Creighton Ave., Baltimore 14, Md. Color Prints accepted.

Portland: May 10-24, deadline Apr. 27. Forms: Miss Christabel Cordell, 531 Sawyer St., South Portland 7, Me.

Columbus: May 26-June 10, deadline May 9. Forms: A. Millard Armstrong, 16 E. Broad St., Columbus 15, Ohio.

Oregon Trail: May 26-June 5, deadline May 11. Forms: Ben D. Andrews, Route 1, Box 390 A, Sherwood, Oreg.

Sydney: Aug. 8-19, deadline July 8. Forms: Mr. A. R. Andrews, 325 Pitt St., Sydney, Australia.

Rosario: Aug. 12-25, deadline July 15. Forms: Dr. Leo Lencioni, Casilla de Correo 621, Rosario, Argentina.

Color Prints

M.C.C.C. Color Print: June 1-20, deadline May 16. Forms: Harry Baltaxe, 91 Payson Ave., New York 34, N. Y. Entry fee \$2.00.

Nature

(For listing and approval send data to H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.)

Saguaro, Apr. 3-9, deadline Mar. 13. Slides. Forms: Sarah Foster, P.O. Box 5366, Phoenix, Ariz.

Erie, Mar. 16-22, deadline Feb. 24. Slides. Forms: Charles Dillman, 4390 E. 71st, Cleveland 5, Ohio.

Cincinnati, Apr. 29-May 3, deadline Mar. 30. Slides. Forms: Dorothy Nerish, 1608 Fifth Third Bank Bldg., Cincinnati 2, Ohio.

Brisbane, May 4-9, deadline Apr. 3. Prints and slides. Forms: K. O'Halloran, Box 978M, P.P.O. Brisbane, Q'land, Australia.

Orange, Apr. 24-May 9, deadline Apr. 6. Slides. Ellsworth Fisel, 919 27th St., San Bernardino, Calif.

Wichita, Apr. 24-May 10, deadline Apr. 11. Slides. Forms: Lucille Sire, 518 Peterson, Wichita 12, Kans.

Columbus, May 26-June 10, deadline May 9. Slides. Forms: A. Millard Armstrong, 16 E. Broad St., Columbus 15, Ohio.

Calgary, Jul. 6-11, deadline June 3. Slides. Forms: Charles Everest, 2304 5th Ave., NW, Calgary, Alta., Canada.

Santa Barbara, Jul. 18-25, deadline July 1. Prints and slides. Forms: Ernest Smith, 719 Kentia, Santa Barbara, Calif.

Sydney, Aug. 8-19, deadline July 8. Prints and slides. Forms: A. R. Andrews, 325 Pitt St., Sydney, Australia.

Stereo

(For listing send data to Lewis F. Miller, APSA, 8216 Morgan St., Chicago 20, Ill.)

Oakland, Closes March 16. 4 slides \$1. Forms: J. Fred Stephens, Box 101 Ready Road, Concord, Calif.

P.S.A. Traveling, Closes March 21. 4 slides \$1. Forms: Paul S. Darnell, 411 So. Ridgewood Road, So. Orange, N. J.

Cincinnati, Closes March 30. 4 Slides \$1.25. Forms: Ruth Bauer, 3750 West St., Mariemont, Cincinnati 27, Ohio.

Wichita, Closes April 4. 4 Slides \$1.00. Forms: Lucille M. Sire, 518 Peterson, Wichita 12, Kansas.

New York, Closes May 29. 4 slides \$1. Forms: Adelaide Galician, 11 Schermerhorn Street, Brooklyn 1, N. Y.

Denver, Closes June 1. 4 slides \$1, plus return postage. Forms: Glen Thrush, Box 1732, Denver, Colo.

Sydney, Closes July 8. 4 slides \$1. Forms: A. R. Andrews, YMCA Camera Circle, 325 Pitt Street, Sydney, Australia.

Hollywood, Closes July 17. 4 slides \$1.25. Forms: Duane M. Smith, 7866 Seville Ave., Huntington Park, Calif.

PSA Competitions

International Club Print Competition—Four classes, clubs may join at any time. Write for data to Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

TD Traveling Exhibits—Examples of uses of photography in all branches of the sciences. No closing date, shows are put on road as assembled, also used in Taps. See p. 17, June Journal for details but send to Art Hansen, Box 82, Parlin, N. J.

Nature Print Contest, Individuals—Closing date Feb. 15, '59. Four prints 5x7 to 16x20 mounted or unmounted, to John P. Montgomery, Jr., APSA, 3700 Ibis Drive, Orlando, Florida.

Nature Slide Contest, Individuals—New, 3 classes, AA, A and B. 2x2 or 2 1/4x2 1/4 slides. Data: Dr. B. J. Kaston, APSA, 410 Blake Rd., New Britain, Conn. Next contest closes March 15, send slides to George Brewster, 2236 N. Buchanan St., Arlington 7, Va.

Color Slide Contest, Individuals—Five in series, next closing Mar. 14. Data: R. H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y. No entry fee for CD members, see data sheet for others.

Color Print Contest, Individuals—3rd closes May 20. Send prints to John O. Hay, APSA, 10113 Burton Ave., Cleveland 8, Ohio. Send entry forms to and get info. from Virginia Goldberg, APSA, 635 Jefferson Ave., Reading 15, Ohio.

CD Slide Sequence Competition: Travel Sets of 50 to 100 slides, and Photoessays of 25 to 100 slides with commentaries. Entries close June 1, 1959. Entry forms and data from T. C. Wetherby, 116 Avenue L, Pittsburgh 21, Pa.

CD PORTRAIT CONTEST—Contest #4 closes May 1, 1959. 2x2 or 2 1/4x2 1/4. Sponsored by Tulsa Camera Club. Full details and entry form with Jan.-Feb. CD Bulletin. Data: Tulsa Camera Club, c/o Jos. E. Kennedy, 1029 Kennedy Bldg., Tulsa 3, Okla.

Holland

From page 11

try. There are some pattern shots that are well done and interesting, and a few lovely landscapes. The prints are well finished with good spotting and mounting and with care taken in keeping dust spots at a minimum. There is a good distribution of paper between matte and glossy and if ferrotyping has been done, care was taken to keep water spots off the tins and prints.

Since there are but 33 prints in each of two portfolios and 18 in the third, you will have time to study them and

compare your comments and reactions with those of Bosworth Lemere, APSA; V. E. Shimanski, APSA, and O. E. Romig, FPSA; who have written their impressions of the prints. We think you will enjoy seeing the prints and find something to interest you in the prints whether you like them or not.

Mary W. Kinard

Cinema Clinic

From page 45

that may be a riot of color with the sound in stereophonic high fidelity, yet which says nothing.

New Salon Service Ready

(Official Test For Salon Committee Members)

As reported by Henry C. Miner, Jr., APSA, ARPS.

Hailed as "a major step toward standardization of salon practices," the new board for Salon Committee Uniformity Measurement, or SCUM, has held its first meetings and is at the disposal of clubs holding international salons. The purpose of the board is to test and approve (or disapprove) the qualifications of prospective salon committee members so that salon exhibitors may be assured of greater uniformity in the handling of their entries.

To show the conscientious manner in which the board operates as well as its objectives, the *Journal* has secured permission to reprint below the stenographic transcript of SCUM's first examination. Board members were the well known George Muss, Ralph Mayhem and Aw Heck. The candidate's name has been withheld.

MUSS: Tell us, Mr. Candidate, what are your first steps on receiving a salon entry?

CANDIDATE: I unwrap the package, dump the prints on the floor and bang the corners.

MAYHEM: All of them?

CANDIDATE: Heavens, no! You got to leave something for the next salon.

MUSS: Very good indeed. And then?

CANDIDATE: If the print's got any stickers on it, I rip a couple of pieces off 'em. Then we number the prints.

MUSS: What system do you use?

CANDIDATE: Well, there are two ways to do it. You can use a little gummed label—sticking it on top of one of the salon stickers, of course—or you can write the number with indelible crayon across the maker's name and print title. For variety I also use a nice, colored grease crayon that offsets beautifully on the other prints.

HECK: You're doing fine, Mr. Candidate.

CANDIDATE: Thank you. We put the prints into four piles next, taking care to slide 'em back and forth so you get some good long scratches on the finish. I don't believe in washing your hands beforehand either. Puts some nice smudges on the mount. Then you pass 'em through the

light box for the judges—and you can easily get in some pretty gouges on the corners of the box.

MUSS: And after the salon?

CANDIDATE: That's where you got to be careful to do it right. If the exhibitor sent in his prints with paper between 'em, you can throw the paper away, but I think it's more ethical just to crumple up the paper and jam it behind the prints.

MAYHEM: Aren't there usually pieces of protective cardboard too?

CANDIDATE: Sure. You got two choices there. You can put both cardboards behind the prints or both in front of them.

MUSS: I'm sorry, you missed one there. The third way is even better: put both cardboards in the middle with two prints on each side. Doubles the unprotected area. And the prints should face out so hard objects can get at 'em easier.

CANDIDATE: Gosh, I forgot that!

MUSS: How about the notification card?

CANDIDATE: I like to carry a few of 'em around in my pocket for a week or so before mailing, so folks'll wonder why they haven't heard when their friends have. And it's a good idea to mark a print or two with both "A" and "R" on top of each other. Gives the entrant quite a lot of entertainment figuring out which you meant. Makes him look forward to the catalogue.

HECK: Very sound.

CANDIDATE: The catalogue's your final step. Only thing to watch out for there is to spell a few names incorrectly, leave off some honors, and list some prints under the wrong makers. That's all.

MUSS: No, you slipped again, Mr. Candidate. You can also omit including the salon stickers in the catalogue. I'm afraid we can't quite pass you this time . . .

It's unfortunate that the very first candidate should have failed. However, his examination illustrates the thoroughness of the test and should give exhibitors confidence that under SCUM they can count on uniform handling of their prints instead of the present spotty performance.

There can be no hope for anything really artistic to come from the amateur filmer until his audience learns to appreciate what a good film is, and, far more important, until our so-called judges also learn what constitutes an all time great motion picture!

PSA Services Directory

(Corrected to January 15, 1959)

PSA Publications

(All inquiries about circulation should be addressed to Headquarters, 2005 Walnut St., Phila. 3, Pa.)

Editors:

PSA Journal—Don Bennett, FPSA, 28 Leonard St., Stamford, Conn.

Color Division Bulletin—E. A. Tucker, 3625 Carter Ave., St. Louis 7, Mo.

Motion Picture News Bulletin—George Merz, APSA, FACL, 1443 Harrison St., Hollywood, Fla.

Nature Shots—Alfred Renfro, FPSA, 3456-106th S. E., Bellevue, Wash.

P-J Bulletin—Dick Harris, Box 118, Missoula, Mont.

Pictorial Division Bulletin—Joseph Barnett, APSA, 25 Gregory Ave., West Orange, N. J.

Stereogram—Don Forrer, 31-60 33rd St., Long Island City 6, N. Y.

PS&T—Ira B. Current, FPSA, 26 Woodland Ave., Binghamton, N. Y.

Camera Club Bulletin—Russel Kriete, APSA, 3946 N. Lowell Ave., Chicago 41, Ill.

Services to Exhibitions

(Recognition, listing and approval of exhibitions is handled for PSA by the several Divisions. Who's Who listings are published annually. Notices of coming exhibitions should be sent to persons listed on the Exhibitions and Competitions page.)

Aids and Standards

Color—Adolph Kohnert, W. Main St., Amenia, N. Y.

Nature—H. J. Johnson, FPSA, 2134 W. Concord Pl., Chicago 47, Ill.

Pictorial—Alfred W. Hecht, Hotel St. George, Clark & Henry Sts., Brooklyn 1, N. Y.

Stereo—John Paul Jensen, 8000 S. Merrill Ave., Chicago 17, Ill.

Master Mailing List

Color—Miss Lillian Draycott, 447-A Washington Ave., Brooklyn 38, N. Y.

Nature—Mrs. E. H. Roper, 3523 Oakway Drive, Toledo 14, O.

Pictorial—North American Salons, Ken Willey, 701 Fifth St., Lyndhurst, N. J. **Overseas Salons**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Stereo—Miss Dorothy Otis, 1289 Chili Ave., Rochester 11, N. Y.

Who's Who

Color—Mrs. Pearl Johnson, 661 Merton Rd., Detroit 3, Mich.

Color Prints—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.

Nature—Mrs. Louise K. Broman, FPSA, 166 W. Washington St., Chicago 2, Ill.

Stereo—Mrs. Ruth Bauer, 3750 West St., Mariemont, Cincinnati 87, Ohio.

Pictorial—N. American, Ken Willey, 701 Fifth St., Lyndhurst, N. J. **Overseas**, Mrs. Rhyna Goldsmith, 21-20 78th St., Jackson Heights, L. I., N. Y.

Services to Individuals

PSA Services

Chapters—John Sherman, APSA, Box 3623, Loring Sta., Minneapolis 3, Minn.

Travel—Tom Firth, FPSA, Trappe, Md.

Travel Aides—John P. Montgomery, Jr., APSA, P. O. Box 7013, Orlando, Fla.

PSA Services Directory

(Continued from preceding page)

INDIVIDUALS

Division Services

Color Division

CD Membership Slide—Rocky Nelson, 1516 Alameda Ave., Burbank, Calif.
Exhibition Slide Sets and Travel Slide Sets—East: Charles Jackson, 406 E. York Ave., Flint 5, Mich.; Central: Wm. A. Bacon, APSA, P. O. Box 15, Jackson, Miss.; West: Mrs. Marian Roberts, 5079 Aldama, Los Angeles 42, Calif.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Mrs. Eugenia D. Norgaard, 206 S. Lake St., Los Angeles 4, Calif.
Star Ratings (Color Prints)—Harry Baltaxe, 91 Payson Ave., New York 34, N. Y.
Slide Circuits—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho
International Slide Circuits—John Moddejonge, APSA, 7414 Manhattan Ave., Cleveland 29, Ohio
Slide Study Groups—Mrs. Lenore Bliss Hayes, 718 N. Brainerd Ave., La Grange Park, Ill.
Instruction Slide Sets—See listing under Exhibition Slide Sets
Color Print Competition—Miss Virginia Goldberg, APSA, 635 Jefferson Ave., Reading, Ohio
Color Print Circuits—L. G. Young, 40 Madison Ave., Summit, N. J.
Color Print Set—Mrs. Eileen Widder, APSA, 77-14 113th St., Forest Hills 75, N. Y.
Hand Colored Print Circuit—Mrs. Evelyn Curtis, 5320 Broadway, Oakland 18, Calif.
International Slide Competition—Robert H. Kleinschmidt, 41 Parkside Crescent, Rochester 17, N. Y.
Permanent Slide Collection—George F. Johnson, FPSA, Forestry Bldg., State College, Pa.
Library—Hoyt L. Roush, APSA, Johnston Bldg., Charlotte 2, N. C.
Travel Slide and Story Competition—Tracy Wehrby, 116 Avenue L, Pittsburgh, Penna.
Portrait Competition—John Sherman, APSA, Box 3623—Loring Station, Minneapolis 3, Minn.
Emde Slide Sequence—Mrs. Ina Lank, 1900 Mantia Ave., San Pedro, Calif.
Photo Essay Workshop—Jack L. Kenner, APSA, 5563 Holmes Run Pkwy., Alexandria, Va.

CLUBS

PSA Services

For Clubs

Camera Clubs—Fred W. Fix Jr., FPSA, 5956 Sheridan Rd., Chicago 46, Ill.
Club Bulletin Advisory Service—Henry W. Barker, FPSA, 392 Hope St., Glenbrook, Conn.
National Lectures—Drake Delaney, APSA, 50 Valley Road, Montclair, N. J.
Recorded Lectures—Fred H. Kuehl, 2001 46th St., Rock Island, Ill.
Tape—R. B. Horner, APSA, 2921 Cassia, Boise, Idaho
International Exchange Exhibits—East: Fred Reuter, 38 Sycamore Dr., New Middletown, O. Central: Wilson H. Shorey, APSA, 809 Putnam Bldg., Davenport, Iowa. West: Mrs. LaVert B. Hendricks, 2264—5th Ave., San Diego 1, Cal.

Division Services

Color Division

Veterans Hospital Slide-Getter Sets—Miss Jean Edgcombe, 40 Frankland Road, Rochester 17, N. Y.
Exhibition Slide Sets—East: Frederic B. Shaw, APSA, 2410 Treatman Ave., Bronx 61, N. Y. Mid-West: Paul S. Gilleland, 7502 Nottingham Ave., St. Louis 19, Mo. West: Mrs. Claire Webster, 2 Hillcrest Court, Berkeley 5, Calif. (Incl. Canada, Alaska & Hawaii.)

Motion Picture Division

Annual Film Competition—Charles J. Ross, APSA, 3350 Wilshire Blvd., Los Angeles 5, Calif.
Film Library—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.
Book Library—Ed Greer, 4916 Silver, Kansas City 6, Kansas.
Film Analysis and Judging Service—Ernest F. Humphrey, 1152 Hetfield Ave., Westfield, N. J.
Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.
Technical Information—Wm. Messner, APSA, 999 Garrison Ave., Teaneck, N. J.

Nature Division

Instruction Slide Sets—East: Norman E. Weber, Bowmanville, Pa. West: Bernard G. Purves, 1781 Hollyhill Lane, Glendora, Calif.
Exhibition Slide Sets—George Clemens, APSA, Route 4, McConnelville, Ohio.
Print Sets—George Brewster, 2236 N. Buchanan Ave., Arlington 7, Va.
Librarian—Albert E. Cooper, 5010 N. 36th St., Omaha 11, Neb.
Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Star Ratings—Dr. Gordon B. White, APSA, 239 Sugarloaf St., Port Colbourne, Ontario, Canada.
Print Competition—F. W. Schmidt, Dept. of Medical Illustration, University of Texas Medical Branch, Galveston, Texas.
Slide Competition—Dr. B. J. Kastan, APSA, 410 Blake Road, New Britain, Conn.
Slide Study Circuits—Alford W. Cooper, APSA, P. O. Box 579, Worland, Wyo.
Print Study Circuits—Le Roi Russel, 343 Shasta, Prescott, Arizona
Technical Information Service—Edward H. Bourne, APSA, 40 Woodside Drive, Penfield, N. Y.
Commenting Service for Newer Workers—Slides, George W. Robinson, P. O. Box 10, Merced, Calif. Prints, Cy Coleman, 6159 Dorothy St., Detroit 11, Mich.

Photo Journalism Division

Journalism Circuits—Larry Ankerson, 148-26 29th Ave., Flushing 54, N. Y.
Critiques—Lewis E. Massie, P. O. Box 745, Del Mar, Calif.

Pictorial Division

PD Information Desk—Miss Shirley Stone, 3 E. Pearson St., Chicago 11, Illinois.
American Portfolios—Mrs. Barbara M. Sieger, APSA, 200 Braunsdorf Rd., Pearl River, N. Y.
International Portfolios—William M. Rowland, 2129 24th St., Bakersfield, Calif.
Canadian Portfolios—Gino Maddalena, 1262 Place Royale, St. Martin, Laval Co., Que.
Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Motion Picture Division

Film Library—John J. Lloyd, 355 Colorado Pl., Long Beach 14, Calif.
Tape Library—Markley L. Pepper, 3620 Newton St., Denver 11, Colo.

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Hospital Project—Send slides to Chas. H. Green, APSA, 19261 Linda Vista Ave., Los Gatos, Calif.
Veterans Hospital Slide-Getter Sets—Miss Jean Edgcombe, 40 Frankland Road, Rochester 17, N. Y.

Star Exhibitor Portfolios—Dr. Robert M. Cochran, 452 Aquila Ct., Omaha 2, Neb.

Portrait Portfolios—Miss Dorothy Kluth, 2415 W. Birchwood Ave., Chicago 45, Illinois.

Portfolio Clubs—Sten T. Anderson, FPSA, 3247 Q. St., Lincoln 3, Nebraska.

Picture of the Month—Miss Alicia Parry, 609 Sedgewick Dr., Syracuse 3, N. Y.

Award of Merit (Star Ratings)—Mrs. Leta M. Hand, APSA, 1927 Devonshire Ave., Lansing 10, Mich.

Personalized Print Analysis—Paul Yarrows, 17315 Fairfield Ave., Detroit 21, Mich.

Salon Workshop—John T. Caldwell, Jr., P. O. Box 4682, Fondren Sta., Jackson, Miss.

Salon Labels (Enclose 3c stamp)—Mrs. Lillian Ettinger, APSA, 1129 Waukegan Rd., Deerfield, Ill.

PD Membership Information—East: Mrs. Jane A. Heim, APSA, P. O. Box 7093, Orlando, Fla. West: Mrs. Elizabeth T. McMenemy, 1366 E. Mountain Dr., Santa Barbara, Calif.

PD Service Awards—J. M. Endres, FPSA, 1235 Circle Dr., Tallahassee, Fla.

Stereo Division

Newcomer's Committee—Clair A. England, APSA, 1884 San Antonio Ave., Berkeley 7, Calif.

Personalized Slide Analysis—Fred Wiggins Jr., APSA, 438 Meacham Ave., Park Ridge, Ill.

Individual Slide Competition—Mrs. Elyza Wenger, 6525 Stafford Ave., Apt. E., Huntingdon Park, Calif.

Slide Circuits—Mrs. Pearl Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.

Slides for Veterans—Miss Marjorie Price, 434 W. 120th St., Apt. 6J, New York 27, N. Y.

Slides for Handicapped Children—Harry McGillicuddy, 116 Truesdale St., Rochester 13, N. Y.

Traveling Salon—Paul S. Darnell, 411 S. Ridgewood Rd., S. Orange, N. J.

Star Ratings—Miss Helen Brethauer, 4057 Masterson St., Oakland 19, Calif.

Slide for Handicapped Children—Miss Leona Hargrove, 619 N. Ridgewood, Wichita 6, Kans.

SD Membership Slide—John C. Stick, 1701 S. Bushnell Ave., So. Pasadena, Calif.

Slide Sequence—Dr. Mervin C. Cleaver, 2330 Linwood Ave., Coyleville, N. J.

Subject Slide Set—Henry H. Erskine, 1283 Sherwood Rd., Highland Park, Ill.

International Circuits—Lee M. Klinefelter, 1800 La Salle Ave., Norfolk, Va.

Techniques Division

Photographic Information—John R. Kane, R. D. No. 1, Chenango Forks, N. Y.

Traveling Exhibits—John F. Englert, APSA, 453 Washington Ave., Rochester, N. Y.

National Club Slide Competition—Mrs. Irma Louise Rudd, APSA, 1602 S. Catalina, Redondo Beach, Calif.

Pictorial Division

American Exhibits—East: Frank S. Pallo, 343 State St., Rochester 4, N. Y. Central: Dr. C. F. Wadsworth, 608 Burnside Bldg., Wichita, Kans. West: John Wippert, 12237 E. Kerrwood St., El Monte, Calif. Northwest: Al Deane, 5023—50th Ave., S.W., Seattle 16, Wash.

Club Print Circuits—Edmund V. Mayer, 20 Metropolitan Oval, New York 62, N. Y.

Print Exchange List—E. G. Rutherford, 1505 College Ave., Racine, Wis.

Club Print Judging Service—Don E. Haasch, 3005 Teton St., Boise, Idaho.

International Club Print Competition—Ralph M. Carpenter, 99 Orange St., Stamford, Conn.

Portfolio of Portfolios—Mrs. Gretchen M. Wippert, APSA, 12237 E. Kerrwood St., El Monte, Calif.

Salon Practices—Ralph L. Mahon, APSA, 260 Forest Ave., Elmhurst, Illinois.

Salon Instruction Sets—Ira S. Dole, 1322-19th Ave., Lewiston, Idaho.

Color Print Activities—Miss Catherine Coursen, 223 Prospect St., E. Orange, N. J.

Stereo Division

Club Services—Rolland Jenkins, 47 Lupine Way, Stirling, N. J.

National Club Stereo Competition—Frederick Adams, 700 Bard Ave., Staten Island, N. Y.

Club Slide Circuits—Robert Somers, 110 Brookside Ave., Toronto 9, Ont.
Local Programs—Harold Johnson, 661 Merton Rd., Apt. 3, Detroit 3, Mich.



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EASTMAN KODAK COMPANY, Rochester 4, N. Y.